

THE ETHER

October
1944

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music magazine



Musical Gremlins

"Music in American Cities"



...presented by NBC University of the Air

Course III in "Music of the New World"

The 1944-45 broadcasts of "Music of the New World" begin October 12, and include thirty-eight weekly half-hour programs. Titled "Music in American Cities," the series traces the contributions to American music fostered in the population centers, both large and small, of the Western Hemisphere... Boston, cradle of religious music and the singing school... Lima, Peru, center of viceregal music... Williamsburg, focus of musical enterprise in the Colonies... from early days to the present.

"Music in American Cities"—broadcast

Thursdays at 11:30 p.m. (EWT) by the National Broadcasting Company and the independent radio stations associated with the NBC network—embraces three main approaches: a) Chief historical musical contributions; b) Compositions about cities; c) Music by composers definitely identified with certain cities.

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AN OPERETTA, "SONG OF NORWAY," about Edvard Grieg and using much of his music, had a most successful opening recently in New York City. Episodes in the life of the great Norwegian composer contribute to the story, and many of his most familiar and haunting melodies are adapted to the musical score. In the excellent cast is Irra Petina, soprano of the Metropolitan Opera Association.

FRANCO AUTORI, conductor of the Buffalo Philharmonic Orchestra, who has just finished his first season with the Chautauqua Symphony Orchestra as successor to the late Albert Spies, has been reappointed as conductor for the summer season of 1945.

SOLOISTS to the number of twenty-seven, have been engaged by the New York Philharmonic-Symphony Orchestra for the new season which opens on October 5. Among these are Zino Francescatti, Joseph Heifetz, Erika Morini, Fritz Kreisler, Isaac Stern, Gregor Piatigorsky, Claudio Arrau, Josef Hofmann, Wanda Landowska, Rudolf Serkin, Kerstin Thorborg, Charles Kullman, and John Brownlee.

SAMUEL BARBER'S "Violin Concerto" was included in one of the recent programs of the fifth season of Sir Henry Wood's Promenade Concerts at Albert Hall in London, with the Australian violinist, Eda Kersey, as soloist.

THE SATURDAY AFTERNOON opera broadcasts of the Metropolitan Opera Association are to be continued for six years under the terms of a contract recently announced by the Metropolitan Opera Association, the Texas Company, and the Blue Network. Under the agreement, the Texas Company continues as the sponsor for the coming season, with

the option for the broadcasting rights for the remaining five years.

JOSEPH BONNET, distinguished French organist, who had made his home in New York City since 1940, died on August 2 at Ste. Lucie sur Mer, near Rimouski, Quebec. Just last year he had been given charge of the organ class of a newly formed conservatory of music in Quebec. Mr. Bonnet was born at Bordeaux, France, on March 17, 1884. He was for some years organist of the Church of St. Eustache in Paris, and succeeded Alexandre Guilmant as organist of the Society of Concerts of the French Conservatory. He had made several world tours before the war.

LEOPOLD STOKOWSKI will return this month to the New York City Center as music director of the New York City Symphony. He will direct the orchestra

of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Mr. Edwin J. Gennep, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from The Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufman, 59 West Twelfth Street, New York 11, New York.

OCTOBER, 1944

"FORWARD MARCH WITH MUSIC"



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THE NEW YORK LITTLE SYMPHONY, a series of six concerts on Friday nights during the coming season. As formerly, the orchestra will introduce young American soloists, conductors, and composers in formal debuts. These include Donaldina Levy, soprano; William Bokkin, baritone; Mary Michie, pianist; Albert Brusiloff, violinist; and Harry Hewitt, composer.

A NEW NOTE in industrial recreational activities was registered in August when the employees of the Gruen Watch Company were guests of the company management at a performance of "Rigoletto," given by the Cincinnati Summer Opera Association at the Cincinnati Zoological Gardens.

FRITZ KREISLER's next radio appearance will be on October 9. The remaining dates in the NBC "Telephone Hour" series, which began July 17, are January 1, February 19, and April 15, of 1945.

MRS. HARRIET AYER SEYMOUR, a leading American pioneer in the field of musical therapy, died on July 30 in New York City, at the age of sixty-eight. She was widely known as an advocate of the use of music as a cure for certain forms of illness. Mrs. Seymour was born in Chicago and was educated musically in Germany. For a number of years she was on the faculty of the Institute of Musical Art. Largely as a result of her observations of the healing power of music in her hospital work during the First World War, Mrs. Seymour founded the Seymour School of Musical Re-education. In 1941 she established the National Foundation of Musical Therapy, of which she was president.

THORNTON W. ALLEN, New York composer and music publisher, died on July 30 at Hyannis, Massachusetts. Included among his many activities was a period of fifteen years as managing editor of "Musical Courier." While still in college he won fame as the composer of the *Washington and Lee Suite*, which he wrote for his alma mater. Following this he formed a music publishing company and wrote, on request, a great many college songs.

LEON SAMETINI, head of the violin department of the Chicago Musical College, died on August 20. He had been on the staff of the Chicago Musical College about forty years. Mr. Sametini was born in Rotterdam, Holland, and became known as the infant prodigy of the Netherlands. At the age of fifteen he was presented to Queen Wilhelmina and was presented by her on a concert tour. At sixteen he was graduated from the conservatory at Prague. After coming to the United States he appeared as soloist with the Chicago Symphony Orchestra.

SIR HENRY WOOD, well known British conductor, who was just about to celebrate his fiftieth anniversary as a baton wielder, died on August 18, in London. He was famous for having inaugurated in 1895 the Promenade Concert series, which in June of this year opened its golden jubilee season in Albert Hall, only to be bombed at the very first concert. Sir Henry was born in

(Continued on Page 612)



SIR HENRY WOOD

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The Music of the Spheres

DURING the past four staggering years millions of people have risen each morning and, looking up to the death-fraught skies, have realized that the new day might be their last. They have asked themselves, "What is going on in the universe to bring about this monstrous condition?" As they view the tornado of fire, their thoughts have gone out to the valiant men and women—their beloved husbands, fathers, sons, daughters, brothers, sisters, and sweethearts—who have staked their all to put out the fire so that we may go on in a world of peace; dreaming, creating, constructing, laughing, loving, playing, and praying for a better kind of life.

Strange, very strange, it is that for unknown centuries Man has been trying to link terrestrial harmony with the spheres. However fanciful the idea may seem to modern science, it engaged the imagination of at least two of the foremost scientists of ancient times and was accepted by millions of people. The Chinese, in the dim past, were among the first to divine a connection between the heavenly bodies and the tones of the pentatonic scale. Ages before modern astronomy and its fabulously intricate mathematical computations were known, the wise men and the musicians of Cathay, viewing the heavens with their naked eyes, were assigning the names of planets to the tones of the scale.

Later on, in Greece, Pythagoras (582-500 B. C.), according to his disciples (as Pythagoras left no books), saw even more definite relations between the planets and music. Thus, one of the greatest Greek philosophers, mathematicians, and astronomers presented the following, represented in modern notation by Dr. Ralph Dunstan and known as the "System of the Seven-Stringed Lyre":



THE MUSIC OF THE SPHERES
This famous picture by the eminent English painter, G. F. Watts, has frequently been called "The Music of the Spheres," although the artist entitled it "Hope."

Upper Tetrachord		Nete; lowest (shortest) string, highest note; likened to the Moon.
		Paramete; next to lowest (string); likened to Venus.
		Paramese; next to Mese; likened to Mercury.
		Mese; middle string; principal or keynote; likened to the Sun.
		Lichanos; forefinger string; likened to Mars.
		Parhypate; next to Hypate; likened to Jupiter.
Lower Tetrachord		Hypate; highest (longest) string; lowest note; likened to Saturn.

Note that two great civilizations for centuries held that music sprang from the harmonious motions of heavenly bodies. Even though it be myth, it is a persistent myth. Myths have wonderful vitality—witness alchemy (still practiced clandestinely even in our big, flourishing cities), and astrology, the hundred-million-dollar racket, which even its victims subconsciously realize is nonsense. Thus, with the music of the spheres.

Even Shakespeare wrote poetically:

"There's not the smallest orb that thou beholdest

But in his motion, like an angel sings,
Still quiring to the young-eyed Cherubim."

Dr. Roy K. Marshall, Assistant Director of the Planetarium at the famous Franklin Institute in Philadelphia, points in the Institute's library to a work by a contemporary of Shakespeare who was possibly the greatest philosopher, mathematician, and astronomer of his era, Johannes Kepler (1571-1630 A. D.). The book is known as "De Harmonice Mundi" and was dedicated to James I of England. Kepler showed that the paths of the orbits of the planets passed through the center of the Sun, the moving factor in the great planetary system. What was remarkable from a musical standpoint was his mathematical comparison of the musical intervals to planetary movements, which he thought was as important as his other discoveries. The harmony and rhythm of the movement of the planets seemed a very real thing to him, although he compromised himself by drawing fictitious horoscopes for the Emperor and for Wallenstein, a concession to superstition which he explained was a necessity for existence.

Could the theories of this strange mystic, regarding the harmony of the spheres, at some time prove of practical advantage to man? Who knows? Leonardo da Vinci, who died four centuries ago, spent much of his life deploring the fact that man could not fly, and made designs for flying machines which are surprisingly like our own in this day. He was laughed to scorn for even dreaming of such an impossible thing as flying.

Dr. Marshall always has taken a curious interest in the musical speculations of Kepler, because he is himself an accomplished violinist.

Possibly through the universality of their profession, astronomers, peering out to the various universes with which we are surrounded, take greatest interest in all phases of life, notably the arts. Many have been interested in music.

Galileo Galilei (1564-1642), whose development of the Dutch invention, the telescope, brought the vision of the heavens thirty times nearer the earth, was raised in the home of his father,

(Continued on Page 612)

Beware of Discordant Voices

by D. J. Mari Gancher

D. J. Mari Gancher (b. New York, N. Y., July 13, 1899) began music study at the age of five and has continued his musical activities ever since. Among his many teachers have been Otto Schwens, Henry Levey, Alberto Hain, and Warren Heddon. For ten years (1919-1923) he played piano in theater orchestras. He then became interested in business and has since devoted his time to the manufacture of personal adding machines, taking over the management of a forty-year-old firm (Automatic Adding Machine Manufacturers), then nearing bankruptcy, which he brought to prosperity despite the prophecy of his friends, who said, "Nobody can bring that business back; least of all a musician." Today he is the owner of the business. Music then became his hobby and his joy in his home life.—*Editor's Note.*

THE GREEKS again had a word for it—cacophony (pronounced ca-cof-ony). This strange, bad-sounding term means just that—bad sounds, or more precisely, the condition characterized by harsh, discordant sounds.

In the field of musical performance there are four sources of cacophony. Whether or not consciously felt, these cacophonous situations do annoy us all. They lead not only to a state of crankiness, but worse—they prevent the aspiring musician from attaining the proficiency which he so ardently seeks. For this reason, both the teacher and student must become acquainted with these sources of cacophony, so that every conscious effort may be made to eradicate them from the music room, or from errand of the musician.

Beware of Cacophonous Composers

What are the sources of cacophony for the performer? Briefly, they are the cacophonies introduced by the composer, by the performer himself, by the instrument, and lastly, but most important, by the environment.

We may pass over the cacophonies introduced by the composer with the hopeful remark that acceptance of a composition by a publisher assures the performer of the minimum amount of noise. Much undue condemnation, however, is heaped upon the composer when cacophony wrongly attributed to him actually proceeds either from the performer's inability to do him justice, or from performance on an inferior or unsuitable instrument; or, more likely than not, from hearing the composition against extraneous sounds in the environment. For example, play a Bach three-part fugue. If someone in the room now starts to carry on a conversation, that conversation invariably becomes the unintended fourth and leading part in the total complex thus created, destroying, of course, the entire composition. Bach, palpably, must not be held accountable for conditions beyond his control.

Beware of Cacophonous Performers

The performer's contribution to cacophony is all too obvious. Not only the simultaneous striking of discordant tones, but also the striking of single tones in arring violation of rhythm, of nuance, of musical meaning in general—all these are here included within the meaning of the term. Whatever the performer does to displease or shock our ears, by so much does he contribute to cacophony in music. It is, of course, the responsibility of the teacher and the duty of the pupil to seek, by proper educational procedure and practice, to remove this most evident variety of annoyance.

Even though the teacher be a Carl Czerny, and his pupil a Franz Liszt, still cacophony will not have been eradicated if performance is permitted on an ill-sounding, or inappropriate, instrument. A piano out of tune is one of the most tortuous of afflictions to the cultured ear. How so many homes can endure piano out of tune that performance upon them, even by



D. J. MARI GANCHER
IN HIS MUSIC ROOM

a virtuoso, would be intolerable—how parents will yet attempt to raise musical children despite such atrocities of negligence—all this, manifestly, is a problem falling more in the sphere of psychiatry than of music.

Beware of Cacophonous Instruments

It ought to be clear to any particular student, that pleasing music cannot be gotten out of an instrument that can produce only foul tones. Obviously, the remedy is proper tuning and regulation of the instrument. The instrument, though tuned properly, may yet produce a cacophonous result if compositional performance the best of grand pianos. The student, therefore, must play only such compositions as sound best on his instrument in his home.

Few people really appreciate the immense difference in tone obtainable when the same instrument is played in different locations. How many of us, having heard a piano in a dealer's store, bought it on the strength of its clear, brilliant tone, and then, having proudly installed it in our overfurnished sitting room, have sickened to our heart when the crisp tones now

come to our ears as so many thuds and thumps. Obviously, a composition played effectively on a piano in a piano store or on a concert stage, might well sound cacophonous when played equally well on the same piano in our home.

But even though the composition, the performer, and the instrument are faultless, yet another factor, far too frequent in occurrence, may well destroy most ruthlessly one's tonal pleasure. This destructive factor is the environment in which the performer plays. We shall now discuss these auditory irritants in the environment which militate against the performer's best efforts, irritants which, when combined with musical tones, produce that characteristic nerve-grinding hodgepodge hereinafter to be referred to as environmental cacophony.

When a composer sets down his conception of a pleasing succession of tones, he does so on the naive assumption that no other sounds will compete with and overthrow them. Too, when a virtuoso with soul-stirring inspiration runs off a stream of scintillating passages, he scarcely suspects that in the next instant two ladies in the audience will push forth in sibilant chatter, proving a contrapuntal cacophony no less destructive to his art than a buzz-saw accompaniment. The grim fact for the performer is that he must reckon with noise—noise being any sound whatsoever not produced in accordance with his musical intention. Not only will it ruin his disposition, already quide temperamental, but it will reduce to naught noise itself his most exquisite, his tenderest, tones. The musical tones, most tenuous of sounds, is fragile beyond the frailest of mirrors, and shatterable by the softest of winds.

Beware of Cacophonous Surroundings

We must face the fact, obvious as it is, that not only in a silent medium can the musical tone survive. When tones float in a medium



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dium of noise, the beautiful is overpowered by the ugly, the sweet by the sour. Our ears lose all sensation of tone; we become aware only of noise. Consequently, playing music in a noisy environment is but to swell the volume of noise. The *Ate Maria* played at the circus would no longer be the *Ate Maria*.

Mr. Stokowski is credited with saying that "Music is a Painting on the Canvas of Silence." It appears clear, then, that no student can hope to perform well who practices in a noisy room, for he never an opportunity to hear music. It cannot be too strongly urged that students must have a quiet room in which to practice. No sounds other (Continued on Page 605)

Music American Doughboys Hear in India

by Lily Strickland

Distinguished American Composer
Long Resident in India

TO THE AMERICAN SERVICE men and women newly transplanted to the alien soil of India, not the least of unusual first impressions will be their introduction to the native music of that ancient and fascinating country. Their ears are accustomed to the occidental system of melody and harmony, and whether it be a classical program performed by a great symphony orchestra, the popular music of a name-band, or the live and swing of the ubiquitous jukebox, the basic structure remains unchanged. In other words, our music form is harmonic, while Indian music is monodic and was developed centuries before our own continent was even discovered.

If, in leisure hours our men should walk in the *Maidan* or park in Calcutta they may hear the oldest woodwind instrument in the world—the flute. A Bengali Hindu ambling along playing a bamboo flute is a very common sight. The melody will be strangely minor, with the characteristic evanescent of cadences that leaves an impression of vague elusiveness. But after awhile, if one is at all responsive to music, the charm of the flute player's melody will begin to work its spell, and the hearer somehow accepts the fact that the music belongs to the instrument, the man, and the scene.

The flute is the second oldest instrument in India, and its genesis goes back thousands of years to the god-man Krishna, who is credited with being its inventor. Legends say that he charmed both man and beast with his immortal and magic melody. He was the god of the shepherds and the herders, and per-

haps the most loved of all Hindu deities.

The flute is to households in India what the piano or radio is to our own domestic scene. Tuned to the various Indian scale-modes, of an octave compass or less, little wooden flutes can be bought in any bazaar for a few annas. Though the intrinsic value of this flute is small, one is amazed at the music that comes out of it in the hands of a capable player. Yes, our Service men will soon become familiar with flute songs wherever he may go, for the flute is the universal instrument in India, from Madras or Trivan—in the extreme South to Darjeeling, Simla, and other hill stations of the Himalayas in the North; from Bombay

*The normal value of an Indian anna is one-sixteenth of a rupee, or about two cents.



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to Calcutta, or to the Assam-Burma border, where at present our allies are fighting the Japanese in the districts of Imphal and Kohima on the Manipur front. At Myitkine and beyond the border lands—from Delhi to Lahore and Srinagar—to the Hindu Kush and the northwest frontier of Afghanistan—always there will be the flute-songs, though the players may be Hindus, Buddhists, Mohammedans, or Assamese.

A Curious Cacophony

Our soldiers are bound to run into some street procession incidental to the many Hindu religious festivals—when a group of musicians with flute, cymbal, bells, and drum, will lead the band of worshippers of Kali, Shiva, or lesser gods and goddesses to the river. It will be a colorful scene but the music will probably be a meaningless cacophony to the ears of the newcomers. Our boys will be vastly amused by the drum-players and their incredible rhythmic—and they will respond to the excitement of the fast tempos beaten out by obsessed drummers carried away in the emotional frenzies that are the inevitable part of religious processions on festival days.

Our Johnny Doughboy and his confederates of sea and air have a treat in store for them when they run across their first real drum-player. They may find one in the *Maidan*, sitting at the base of one of the many great statues the British have erected to their heroes. Anyway, the lads will pause entranced. They are familiar with the convulsive antics of the "trap-artist" of a swing band who, with distorted face and gymnastic movements, beats out his rhythms on the drums. Yet the drum in India, said to be the oldest instrument in the old land, was mastered by drum-players in techniques dreamed of by our most epileptic-appearing jazz drummer. The drum has been called the heart-beat of India!—(Continued on Page 607)



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The Compleat Musical Home

What Your Household Must Have to Secure Ideal Musical Results

by Ralph Bartlett Webster

WHEN in 1633 Izaak Walton in his agreeable and engaging style wrote "The Compleat Angler, or The Contemplative Man's Recreation," he endeavored to set down all that one should know about the art of catching the fishes of the waters of Merrie England. Thus the present writer ventures to tell what, in this day in which the household musical joys have been immensely increased by the development of the fabulous electronic musical instruments,* are the things most necessary to make music in the American homes of active and well-intentioned people of today, a profitable and joyous experience. To realize the great advance, one must look back a few decades after the manner of the retrospective best sellers of the hour.

The principal figure in home musical interest must always be someone, skilled or unskilled, who "loves music" and has the ambition to bring the members of the family to a better understanding of its very great power. Such a one was my mother who, although Massachusetts to the core, would have resented any intimation that she was a Boston Brahman. Her family associations and her four years at Wellesley had kept her in touch with models of good taste in music, literature, and also in home furnishings.

The best types of the handicraft of Sheraton, Hepplewhite, and particularly Duncan Phyfe (ask of those priceless chandeliers glorified our dining room) were just as significant to Mother as the ritual of getting me polished up once a week for a trip to Boston to hear "the orchestra" under the stringent baton of Wilhelm Gerike. Mother usually told me *sofia* more how inferior Hungarian Arthur Nikisch. On one occasion I was permitted to shake hands with Gerike, who said with an omniscient smile: "Little boy, you are shak-

ing the hand that once shook the hand of Brahms." The artistic purity of my boyhood home surroundings was also shown by my Mother's horror of anything related to the Victorian era, save the novels of Dickens and Thackeray, the poems of Tennyson (which she looked upon as second rate to those of Emerson and Lowell), and the operas of Gilbert and Sullivan, which were regarded as a forgivable comic relief to Bach, Beethoven, and Brahms.

All of my uncles and aunts and cousins had fine pianos in their homes, and they boasted of their Steaks, Knabes, Mason & Hamlins, Baldwins, and Chickeringes. Ours was a Steinway. Some of the instruments were uprights, one was a square, but most of them were grands. There was one French Erard and one English Broadwood which were pointed out as permanent aliens, foreign to American musical interests. Through some perversity of fate the only cousin in our group who became famous in the professional musical world, came from a family of very moderate means, which could afford only an old plebeian Bradbury square.

The piano was, as it still is, the center of musical culture in the home. The top of the instrument was usually littered with music, but always, mind you, music of the masters. We saw to it that no neighbor could come in and find it harboring musical trash. Now and then there was a copy of the *Atlantic Monthly*, the essays of Walter Pater, or the exotic prose of Lafcadio Hearn, together with issues of *Punch* or the *London Illustrated News*. Mother evidently did not think that this was an expression of cultural snobbery, as was that of a neighbor on whose library table there were always a few paper-covered French novels, garnered on a European tour from the banks of the Seine. Everyone knew that no one in the home "spoke a word of French." The lingua of culture, however, evidently gave them much comfort. In those days there were three classes of music students:

- (a) Those who took lessons at home
- (b) Those who went in town to the conservatory or to private teachers
- (c) Those who ascended to the lofty heights of lessons at the University with teachers following the traditions of the able Dr. John Knowles Paine—a smiling gentleman with affluent sideburns.

As we lived far from the center of the city, we had a succession of teachers who came to our home. They usually stayed to dinner, and thus coming intimately into our family life made a very real impression upon me.

My father was a wholesale ship chandler and, although a college man, spent much of his day with the hardy men of the sea. It was my mother's constant fear that he would revert to the crudity of our own sturdy ancestors who sailed the seven seas in romantic windjammers. It was doubtless for this reason that she was so careful of her cultural bulwarks. Therefore, one day when Father surprised us with our first talking machine, boasting a huge, bright blue morning-glory horn, which he placed triumphantly in the corner of our parlor, Mother broke down in tears. I was a boy of ten at the time, but I have never forgotten Mother's anguish nor the look on her face when she said: "I don't want that ugly, horrid screeching, squawking thing in my house. Just think what it will do to Ralph!" As a matter of fact I was thrilled by the blare of a stirring *Mousa March* that came out of the unholly funnel. The blue "morning glory" was promptly moved to Father's den on the top floor, a region to which Mother contemptuously referred as the "smoke house." The name was not undeserved, as Father was a furious smoker.

Shortly thereafter Mother gave a tea to a concertmaster of the orchestra, Timothee Adamowski, which was attended also by his brother Joseph Adamowski, the cellist. With this consecration, our parlor became

known for all time as the music room. All that made it musical was the piano, the music racks behind the damask curtains, one part of a shelf in the bookcase devoted to a few books on music, and Aunt Edith's harp with its pathetic broken strings, which had never been played upon since this girlhood heroine died—it was intimated of a broken heart.

In this day such a music room would appear ridiculously incomplete without a fine modern radio and a superior record reproducing instrument. I have long since ceased to call these amazing radio-phonographs which open the gates of the great literature of the art, "machines" because their delicate, scientific precision and advanced construction remove them from the class of things that in the ordinary mind is associated with a machine. They are really the result of millions of dollars spent in laboratory research experiments, and have become as essential a part of modern music rooms and modern musical education as the musical instruments themselves. No Stradivarius or Guarnerius strove longer or harder to preserve tone values than have the makers of these instruments. More than this, the best examples are encased in masterpieces of designer's art. The makers have employed the finest interior decorating artists obtainable to insure appearance and style which, like the great achievements of the masters of furniture-making of the past, may be brought to fit the finest homes of today with the certainty that from an artistic standpoint they will be of enduring beauty, as are our precious Duncan Phyfe chairs which are now in my own dining room.

Many well-known musicians and teachers now laugh at the attitude of educators three decades ago when they contended that radio and reproducing instruments would do away with human musical activity in the home. That is, they thought that these instruments would supplant the need for music study and practice and lead to an era when people would no longer bother to take the time and trouble to learn the art, save in the cases of those who desired to become professionals. Exactly the opposite has occurred. The present enormous expansion of musical activity in the home is due to the fact that the doors to the world of music have been opened by these radio-phonographs. Standing on the threshold of a new world of television, already we see great figures of the opera, concert, church, and forum brought visually to the music room which becomes spiritually, intellectually, politically, and artistically just as vital to modern living as the dining room is to our daily physical well-being.

Musical knowledge coming through these channels has increased musical intelligence so that what once was obtainable only through hours of practice, now becomes clear through mentally quickened activities. The real progress is in the brain and not in the fingers. We think faster now because we have the best tonal and technical models, not away off in some distant city, New York, Chicago, San Francisco, Boston, London, Paris, or Leipzig, but right in the heart of our own homes. This has whetted the interest of the student, raised his understanding incredibly, and made his own practicing conspicuously more interesting.

On a business trip to the Southwest I visited Austin, Texas. A friend took me to the University with its new,



CHIPPENDALE RADIO-PHONOGRAPH BY CAPEHART

half-million-dollar music building, the last word in collegiate musical equipment. I was not surprised to see in this exquisite and complete edifice, a large section devoted to the record library and radio-phonographs, which I was assured are incessantly in demand. Thousands and thousands of students going back from college to the home, bring with them new standards of taste in literature, music, and art. They are no longer content with cheap, tonally imperfect instruments, nor with cheap furniture which makes the living room a center of confusion rather than a beautiful, hospitable place in which to live and work.

My music room is inspired by the genius of the eighteenth-century master furniture-designer, Robert Adam, and my piano, furnishings, and radio-phonograph are in that fashion which has always seemed to me simple, elegant, and chaste. I often wonder what would go through Mother's mind if she could come in and actually hear her hallowed Boston Symphony playing the César Franck "D Minor" with the sound coming with incredible stillitude, not from a screechy "morning glory" horn, but from a masterpiece of the designer's art. Such glorious music would even have hired Father from the "smoke house." It seems like a dream when I realize that anyone at comparatively small expense can possess records and a receiving set which virtually make him the patron and the proprietor for all time of great symphony orchestras, great opera companies, great quartets. No kings of yesterday could claim this musical wealth. It just doesn't seem real.

The "Compleat Music Room" is a dream. I dreamed about mine long before I could afford my collection of fine music, my music books, and my instrument and records, which were bought with the idea of securing the highest obtainable quality. Not everyone can realize his ideal, but music can be brought to the average living room in a measure to suit one's means. I realize that in most homes the piano and the radio-phonographs must be utilized for "all purposes" instruments. It may not seem necessary to have the best possible set to take care of Lowell Thomas Amos' Andy, fireless chats, America's Town Meeting of the Air, Information Please, prize fights, and Duffy's Tavern.

Numerous excellent smaller model sets are well made and have a fine tone for their price range. Most families have these in different parts of their homes—the bed—(Continued on Page 612)



MODIFIED EIGHTEENTH CENTURY RADIO-PHONOGRAPH BY RCA-VICTOR



CHIPPENDALE RADIO-PHONOGRAPH BY GENERAL ELECTRIC

*To avoid confusion, the author refers to these electronic instruments hereafter as "radio-phonographs."

by Gunnar Asklund

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INGEBORG: Dreamer!

EDWARD: Dreamer, perhaps, but I did see little elves everywhere.

ALL THE CHILDREN: Hal! Hal! Hal! Elves!

EDWARD: I play anyone who cannot see elves. They were making music like this. (Edward goes to the piano and plays his Elfin Dance)

INGEBORG: I always will listen for elves in the woods after this, Edward.

EDWARD: And Mother, I saw a man riding through the woods, carrying a violin case.

MOTHER GRIG: Edward, could it be Ole Bull?

EDWARD: Who else could it be, Mother?

FATHER GRIG: You're telling the truth, Edward?

EDWARD: I'm not fooling, Father. Really.

MOTHER GRIG: Oh, that he might be coming here! JOHN (going to door): Listen! (Sounds of horse's hoofs outside, made by cupping the hands and beating out the rhythm upon a hollow wooden floor)

EDWARD: Mother, it is Ole Bull! (Enter Bull. He is a rugged man of forty-eight, thirty-three years older than Grig. He is jolly and forceful)

OLE BULL: Aha! Alexander Grig. You thought I wouldn't keep my promise. Where is this young Edward you told me about? We need someone to lead us in the Norwegian music of tomorrow. "I hear a wonderfully deep and characteristic sounding board vibrating with the breast of Norway. The strain of my life has been to draw strings across it and enable it to speak out so that its deep voice can resound in the hall of the temple—to build up our Norwegian art on a sure foundation."

FATHER GRIG: A wonderful idea, Ole Bull.

OLE BULL (taking his violin in hand to play the melody of Grig's I Love Thee or Solvejg's Song. (If the performer is not a violinist, the illusion may be presented by having the actor turn his back to the audience and play upon a violin with a "scooped bow" while a photograph of some short Grig piece is projected): This is what I seem to hear in the music of Norway's future. (Plays, and all applaud vociferously)

EDWARD: It is so beautiful it makes me feel like crying!

OLE BULL: So you are Edward! Your mother told me you started piano lessons when you were six and commenced to compose when you were twelve. What was it?

EDWARD: Twelve Variations on a German Tune.

OLE BULL: Where is it?

MOTHER GRIG: Alas, Master! It was burned by accident.

OLE BULL: We might all be better off if our first works were burned. (Turning to Edward again) What else have you to play? (Edward sits at the piano and plays the Patriotic Song, Op. 12, No. 8) Good! Very good. It sounds like the boys and girls singing in the fjord.

EDWARD: That's just what I thought.

OLE BULL (putting his hand on Edward's shoulder) Fine, Edward! It is plain to see that the Music Fairy has brushed against your cheek, Alexander Grig, waste no time. Send this boy to the great Royal Conservatory at Leipzig. He is worthy of the best teachers in the world. Some day he will be one of the greatest men of Norway!

Curtain.

SCENE II.

Leipzig in 1880. The scene is in Edward's bedroom, where he is recovering from an attack of pleurisy. Edward has been a student at Leipzig for two years. As the curtain ascends he is discovered in a dressing gown in bed. His fellow students, the Irish-English composer Arthur Sullivan and the American Dudley Buck are seated at the side of the bed.

Curtain.

EDWARD: Arthur Sullivan, I have always heard that the Irish had big hearts. It's wonderful of you to bring me this basket of fruit and flowers!

ARTHUR SULLIVAN: Sure, it's nothing at all! The Lord made the fruit and the flowers and sometimes they're

better than all the physic the doctors pour down our gullets.

DUDLEY BUCK: It was so cold in church today I had to play the organ with my gloves on.

EDWARD: Do you have organs in Brooklyn, New York, and do the Indians play them?

DUDLEY BUCK: We have wonderful organs in our big churches and we rarely see an Indian in Brooklyn or New York, except in a play.

ARTHUR SULLIVAN: Sure, do the Indians have music?

DUDLEY BUCK: I know that they play on flutes and drums, but I never heard their music.

EDWARD (drawing a piece of music paper from the basket): What's this? It's a piece of music! Why, you wrote it, Arthur Sullivan! Play it for me.

ARTHUR SULLIVAN: Oh, it's just a melody like a hymn. I may use it some day.

EDWARD: Please play it. (Sullivan goes to the piano and plays onward, Christian Soldiers) Oh, it's a wonderful march, Arthur! Leave it with me and I'll write it for Mother, who is coming from Norway to play it for Mother, who is coming from Norway to play it for me.

(Enter Frau Schultz)

FRAU SCHULTZ: Come, Edward, here's your glass of milk, and here is your comb and brush and a mirror. The train is probably in at the Bahnhof and your mother ought to be here any time. (Bell rings) Ah, there she is, down at the door!

ARTHUR SULLIVAN: We must go quickly. She'll want to see you alone.

MOTHER GRIG (calling outside door): Edward! Edward! (Enter Sullivan and Edward's mother)

MOTHER GRIG: Ah, Edward! It has taken so long to get here. How sick you must have been!

EDWARD: Don't worry, Mother. I feel fine now. I'm so glad you have come. Look, I've been writing all in bed, just for you. It is a song about violets—the lovely violets I used to see on the hillsides in Norway. Play it for me.

MOTHER GRIG: I'm sure I'll love it. How proud your father would be of this! (Plays To a Violet)

EDWARD: Oh, Mother, I have so much to tell you!

MOTHER GRIG: Your letter about Louis Plank, your piano teacher, made me laugh. How he kept shouting to you, "Always slower, louder, raise your fingers higher, higher, higher!"

EDWARD: He drove me nearly crazy, Mother. He wanted me to raise my fingers silly, just as the German soldiers raise their feet when they do the goose step. Like this, Mother. (Jumps out of bed and does the goose step)

MOTHER GRIG: Jump back into bed, you rascal, or you will be sick again! Do you like it here, Edward?

EDWARD: Yes and no. Some of the teachers are fine. Old Moscheles. I wish you could hear him play Beethoven. Mother. Just think, he actually knew Beethoven and he plays differently from anyone I have ever heard. He doesn't just play notes; he makes the piano sound like an orchestra.

MOTHER GRIG: He must be marvelous.

EDWARD: Yes, but I wish he wouldn't use snuff and drop it all over my music.

MOTHER GRIG: Forget about that and tell me about your other teachers.

EDWARD: Then, there's Hauptmann, who lets me make my own harmonies and doesn't laugh at them. Then, there's Reinecke, who told me I must write an overture when I didn't know anything about an orchestra.

MOTHER GRIG (eagerly): Yes, Yes! What did you do?

EDWARD: Oh, I have kept my ears open, Mother. As I wrote to you, when they played Wagner's "Wannhause" here I went fourteen nights in succession and sat up in the top gallery. It was wonderful.

MOTHER GRIG: And then—?

EDWARD: Then I went around to the orchestra players and learned from them how to write for their instruments.

(Enter Frau Schultz)

FRAU SCHULTZ: Madam, the great Reinecke is here.

MOTHER GRIG: Bid him come in. (Exit Frau Schultz)

Enter Carl Reinecke. (Bows deeply)

Carl Reinecke: Madam, I rejoice with you over the recovery of your son. He has great imagination and fine promise.

MOTHER GRIG: Oh, Herr Professor! He tells me about your playing. Won't you play for me?

Carl Reinecke: Madam, I do not practice. Edward must learn to play more of the classics, such as Mozart. Just listen to the beauty of this exquisite composition. (Plays a Mozart sonata or rondo)

EDWARD GRIG: Wonderful, Herr Meister! But every day and every age and every country should have its own music. When I think of great music I feel that music which makes me vibrate through and through, which makes me ring in a cathedral. I see Sigurd—Sigurd Jorsalfar, the Scandinavian crusader, with all his followers, moving forward. I see his great march in triumph!

MOTHER GRIG: Don't get so excited, Edward.

EDWARD (reclining in bed): I see them all with their shields and their spears. Every night when I go to sleep, I hear the music of their wonderful march! (Music on photograph of Sigurd Jorsalfar March, arranged for orchestra) Don't you hear it, Mother?

Carl Reinecke (putting his finger to his lips): Shh—he is going to sleep.

MOTHER GRIG (kneeling at the side of the bed): Dear Edward! He is so very tired.

Curtain.

"The Winnah"

One of the most extensive auditions ever held in America was that of the General Electric Company, held to find "The Undiscovered Voice of America" for the radio "Hour of Charm" which, through the genius of Phil Spitalny, has become a Sunday night feature in millions of homes. Ten thousand applicants were heard in centers all over the country (twenty-nine cities). The search was limited to women over eighteen years of age, but that did not prevent some ambitious singers, who admitted to sixty-eight, from applying. The judges throughout the country, of which the Editor of THE ETUDE was one, were amazed by the extremely high average quality of the contestants. Housewives, secretaries, teachers, college students, clerks, stenographers, and war workers were among those heard. The winner's prize was to be a thirteen-week contract at \$100.00 a week with the "Hour of Charm." The winner, Miss Marie Rogndahl of Portland, Oregon, was a junior at the University of Oregon when she was "discovered." She astonished all by a clear, sweet, sympathetic voice, with an extraordinarily fine intonation, and by her artistic interpretations. At her first appearance on the "Hour of Charm" she chose as her leading number, Thurlow Llewellyn's "By the Waters of Minnetonka," and delighted all by her beautiful presentation of Mr. Llewellyn's almost vernal masterpiece.

MARIE ROGNDALH

"FORWARD MARCH WITH MUSIC"

THE ETUDE

OCTOBER, 1944

"FORWARD MARCH WITH MUSIC"

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Physical Coordination
in Singing

A Conference with

Maria Kurenko

Internationally Distinguished Russian Soprano
Star of the CBS Sunday Evening Radio Hour

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Mme. Maria Kurenko has earned the unique distinction of being known for not one but several "specialties." She is acknowledged as the world's foremost interpreter of Russian music. She has been said to possess the most perfect trill to be heard today. She has had an eminent career in opera both here and abroad, appearing with the Chicago Opera Company, the Paris Opéra Comique, and other leading operatic organizations. She is well known as a recitalist and has sung guest performances with the ranking American orchestras. It is not generally known that Mme. Kurenko also holds a master's degree in law! At the same time that she was studying with Umberto Mascetti at the Moscow Conservatory of Music (where she was graduated with highest honors, including the Gold Medal), she worked at the University in advanced social science. In addition to her stage work, Mme. Kurenko has been extensively over the radio, where recently she launched her second recital series over the Columbia Network. Some seasons back, she was starred on the Cornelian Milk program after an interesting adventure. Her services were desired for this program, but the final contract required an audition. By no means convinced that auditions do an artist full justice, Mme. Kurenko declined the audition in her own right—and entered it under an assumed name in order to test her theories. Radio auditions are "blind." The candidates perform unseen, in one room and the judges, in another, listen to the broadcast results. Feeling somewhat like "Madame X," Mme. Kurenko sang "blind"—and got the contract. In this conference Mme. Kurenko discusses important phases of the vocal art.—Elena's Note.

MARIA KURENKO

The development of musicianship may safely be begun at a young age. Indeed, it is helpful for the seventeen-year-old vocal beginner to approach work with a firm background of musical knowledge—ear-training, theory, harmony, history, and piano. No one was granted a diploma from the Moscow Conservatory in any branch of music, without demonstrating fluent ability on the piano. Finally, then, we come to the singing itself. Purely vocal studies should coordinate the first two steps—that is to say, they should not be begun until the student has been pronounced a sound physical specimen, and has acquired a foundation of musicianship.

A Physical Approach

Again, the first steps of purely vocal study should be based on a strictly physical approach. Perhaps the beginning should be made in the consulting room of a reliable laryngologist! A throat examination before vocal lessons are begun, is helpful. It cannot be too much stressed that singing is a function of the body.

The first business of the teacher is to inculcate sound physical habits which are the foundation of good singing, but which have nothing to do with song such. The pupil must be taught how to stand—correct posture, defective posture defects gone pro. He must be taught how to hold his upper body; how to open his mouth. Thus far, he has not sung a note—yet these steps are vital to singing. Next, the student must be taught how to breathe. He must inhale his breath so that it is supported by the abdominal muscles and sent against the diaphragm. He must exhale it so that it resonates in the chambers back of the nose. When this preparatory and purely physical mechanism is in sound order, actual vocal work begins with the singing of pure vowels.

In every bit of vocal work he does, the student must be aware of purely physical implications. The general habits of living must be calculated along the lines of vocal health. Alcohol and tobacco are detrimental to vocal health because they cause deterioration of the mucous membrane. At the time I was a student in Moscow, my sister was studying medicine, and her friends often discussed the results of their observations in the anatomical theater. In their dissecting work, they could tell immediately the person who had or had not smoked! It may be "smart" to take up a cocktail glass or a cigarette—but no wise singer would venture in a long and worthy career, began serious vocal study in an immature physical state.

Again, the conduct of the (Continued on Page 568)

I AM GLAD to talk to THE ETUDE because I have long considered this magazine among the most helpful influences in the musical world. The value of its articles is best proved by the fact that teachers and students clip them and file them for permanent reference. I have seen many disputes settled by one of the parties then bringing out an old ETUDE article as final and authoritative proof! It is a splendid thing to build up such confidence.

Knowing that THE ETUDE stresses educational values, I am pleased to discuss what, to me, is the most helpful approach to vocal study. That is the fact that singing is basically a physiological process which must be combined with artistic development. The three points of equal importance to the singer are body development, musicianship, and purely vocal training.

First a Sound Body

Sound physical development comes first. The future singer must build up his body and his bodily resistance exactly as an athlete does. No one should start vocal work before he has arrived at the stage of full bodily development. This is equally important for boys and girls. No matter how spectacularly a girl of thirteen or fourteen may sing, she should not be allowed to do so! Vocal work must be made to wait until she is at least sixteen—in some cases when the physical maturity is slower, it must wait longer, regardless of age. It may safely be said that no singer who continued developing through a long and worthy career, began serious vocal study in an immature physical state.

MARIA KURENKO AND HER SON
He is a staff sergeant with the American Army overseas

OCTOBER, 1944

WHEN THE WINTER BROADCASTS of the NBC Symphony Orchestra begin on October 28, there will be eight programs of Beethoven works presented under the direction of Arturo Toscanini, who is regarded today by many leading critics as the greatest living interpreter of Beethoven. A similar festival of Beethoven works has been given five years ago by the Maestro; praise for those concerts and requests for another series have prompted the decision to present the new Beethoven Festival beginning October 29 and ending December 17. This group of concerts will represent the first half of Toscanini's winter engagement. Following the Beethoven cycle, the sixteen remaining weeks of the season will be divided into blocks of four, with Maestro Toscanini and two guest conductors—Eugene Ormandy, of the Philadelphia Orchestra, and Malcolm Sargent, of the London Philharmonic. Ormandy begins his series on December 24, Toscanini returns on January 21, and Sargent will be heard beginning March 18.

Toscanini, in his Beethoven cycle, plans to present a wide selection of the composer's symphonic works and concertos. Noted instrumental and vocal soloists will appear with the conductor during the series. Although not announced, it is quite possible that the festival will include Toscanini's outstanding reading of Beethoven's "Ninth" or "Choral Symphony," and it is to be hoped his magnificent reading of the "Missa Solemnis" also will be heard. Many radio listeners will remember the Maestro's previous broadcasts of this work.

It was the late Lawrence Gilman who called Toscanini "the unique interpreter" of the "Ninth Symphony." "His realizing of the first movement," said Mr. Gilman, "... exhausts the contents of the music. In the celestial slow movement he searches the living heart of Beethoven. . . . And when he comes to the end of the Choral Finale . . . we realize that the re-creator has stood throughout at the creator's side, at one with his vision and his faith." Of Toscanini's performance of the "Missa Solemnis," many critics have written at length; Mr. Gilman said that "Toscanini's performance was another one of the countless evidences of the conductor's genius as an interpreter, for he 'feels' deeply the personal and human quality" in the Mass.

This proposed Beethoven Festival will no doubt be one of the most important musical events of radio for the early part of the winter season. It is highly significant that the so-called "Fate Motive" of the composer's "Fifth Symphony" should have been adopted as a victory theme by the Allies. That the rhythmic implication of this motive spells V in the Morse code, remains one of those strange paradoxes which it is hard to explain. It is as though the inventor of the code, by some divine inspiration, selected the rhythmic impulse of Beethoven's "Fate Theme." And the fact that the parallelism between the two was not noted until this war, seems to imply that fate played its hand. One cannot, in our estimation, fail to see the hand of fate in a great deal, particularly if one is familiar with the aspects of the life of Beethoven and the part that fate played in his working career. As one writer has said, certain aspects of his life held an immense importance for Beethoven, to much so that they became, in a manner of speaking, personified. "Thus he seems, at one period of his creative life, to have had a personified idea of Fate," which was his designation of the impulse in life that called forth his music.

Perhaps Toscanini's performance of Beethoven's "Fifth Symphony" in his coming Festival will sound the musical note of victory around the world. For it is quite possible, indeed more than probable, that victory will be ours in Europe by that time. And who among the great conductors of the world should sound

A Radio Beethoven Festival



BEETHOVEN'S HOME IN VIENNA

by

Alfred Lindsay Morgan

RADIO

"FORWARD MARCH WITH MUSIC"

of Beethoven should have found an implication among the Allied Nations, and that Germany—the land of Beethoven's birth—should have lost sight of the great composer's musical message. Beethoven was opposed to all tyranny, and his music with its heroic import, will always have a universal message to mankind. It is appropriate at this time that Maestro Toscanini should have planned a Beethoven Festival.

Who do critics and music editors think are the top musicians of radio? In a first national radio poll conducted by Musical America this spring, three first places and one tie were awarded NBC programs. Arturo Toscanini won first position in the "symphony conductor classification"; John Charles Thomas, feature artist of the "Westinghouse Program," was given first place as a "male vocalist"; and "The Telephone Hour" conducted by Donald Voorhees was chosen as the best "orchestra with featured soloists." NBC's "Music of the New World" and CBS's "School of the Air" were tied in balloting on educational programs. The first-place "female vocalist" award to Marian Anderson for her guest appearances on various programs is considered another NBC triumph because of the fact that her radio bookings have been chiefly identified with the "Telephone Hour."

The regular winter season of the Philharmonic-Symphony Orchestra of New York will begin October 8, with Artur Schnabel as conductor. The program of October 1 ends the summer series of the Philharmonic, and because of the enormous request for tickets, it has been decided to present the final concert of the summer series in Madison Square Garden in New York. Dr. Rodzinski will conduct this program, and the guest of the occasion will be the popular American soprano, Helen Traubel.

Two Sunday morning programs of which we have previously written, have been so unusually interesting to them that we feel impelled to recall attention to them. We refer to the program of E. Power Biggs, the organist, heard from 9:15 to 9:45 A.M. EWT, and New Voices in Song, featuring the "Artists of tomorrow," with Maurice Brown and the Columbia String Ensemble, heard from 9:45 to 10:00 A.M. EWT (both CBS network). Biggs, who plays on the Baroque organ in the Germanic Museum at Harvard University, has an instrument which lends itself extremely well to broadcasting. Recently he has been giving a series of programs of old concertos, trios, and so on, in conjunction with Arthur Fiedler and his Sinfonietta, and with other musicians. These programs have all been sponsored by the noted musical patron, Mrs. Elizabeth Sprague Coolidge.

In New Voices in Song, we hear young singers whose talents show great promise for the future. These short vocal recitals are excellently devised; the selections are varied and of interest to all admirers of fine song literature. Moreover, the singers themselves know how to project the song, and the string accompaniments by Mr. Brown and his ensemble are in keeping with the mood of the material chosen.

Wings Over Jordan, the Negro spiritual group, is still claiming a wide audience on the airways at 10:30 on Sundays (CBS Network). The singing of this Negro choir remains as impressive as it always has been, and the interjection of religion in the talks of the Rev. Glenn T. Saterstrom's programs. There isn't any other program quite like Wings Over

At the time of writing, little information is available on the changes in radio programs to be made this month with the transition from summer to winter fare. While writes on many programs, heard through the winter months, will be returning, and most of this information should be available in the daily press by the time this appears in print.

MUSIC FROM THE DAWN OF SOCIETY TO THE MIDDLE AGES

"Somehow we seem to be built all wrong. But somehow we manage to get along."

Thus runs the old topical song. If Thomas A. Edison had invented the phonograph in 1877 in time to record the roar of the dinosaur instead of (1877) in time to record the roar of two world wars, the archeologists, anthropologists, and musicologists would have been spared many tireless investigations and speculations about the ways and noises of men, women, and animals in the misty past. Moreover, there would be a basis of scientific, historical accuracy about musical beginnings which must now be largely conjecture.

Fortunately there are such scholars as Dr. Curt Sachs who, after numerous excavations in libraries, has reconstructed a remarkable picture in "The Rise of Music in the Ancient World, East and West." The book is by no means as "dry as dust." For instance, we learn such interesting facts as:

"Music was called to rank with the liberal arts long before Alexandrine scholars linked it into the classical quadrivium with arithmetic, geometry, and astronomy, and the trivium of grammar, rhetoric, and dialectic.

"Everyone in Israel sang, and playing the lyre and the timbrel was a common achievement; at least among women.

"When the emperor (Chinese) wished to ascertain whether his government was right or not, he listened to six pitches, the five tones of the scale, and the eight kinds of musical instruments, and he took the odes of the court and ballads of the village to see if they corresponded with the five tones." (The idea of an emperor using music to decide affairs of state is worthy of Lewis Carroll).

One of the most curious things that the book records is the peculiar ancient Chinese interrelation between the five tones of the scale and the colors, elements, planets, and the cardinal points thus:

Notes	kung	shang	chiao	chih	ya
Cardinal points	North	East	South	West	North
Planets	Mercury	Jupiter	Saturn	Venus	Mars
Elements	wood	water	earth	metal	fire
Colors	black	violet	white	red	blue

This valuable historical study begins in the dawn of civilization and reaches up to the Indefinable Middle Ages (500 A. D. to 1400 A. D.).

Curt Sachs, born in Berlin, June 29, 1881, at first was an art critic, although trained as a musician. From 1904 he has been a musicologist. In Germany he rose to great distinction and in 1904 became visiting professor at the Sorbonne in Paris. In 1938 he came to America and taught in New York University.

"The Rise of Music in the Ancient World, East and West" by Curt Sachs

Pages: 324

Price: \$5.00

Publisher: W. W. Norton Company, Inc.

RICHARD THE INEXPLICABLE

It would take a genius as great as that of Wagner himself to encompass the magnificent and at the same time preposterous nature of the man who, in the words of his seamstress, studied color tones, even kept his musical scores in folders of gleaming velvet, and retired to the fabulous "Red Chamber" of the Vienna-Pennings Villa, to await soliloquy and inspiration. Frederick William Nietzsche, definitely a schizo-phrenic, used to say that Wagner was a disease. Be that as it may, he was a disease which the psychiatrist, the dramatist, the musician, and the public at large have spent years in diagnosing, with no indication of ending the investigation.

Now comes a series of amazing letters between Wagner and his dreamer, "Richard Wagner" (Bertha Goldwaig), translated into English by Sophie Frombaum. The letters were discovered by the Viennese journalist, Daniel Spitzer, and were first published in Germany at the suggestion of Brunnens. They are in the Library of Congress at Washington, D. C.

They reveal a sybaritic voluptuary whose desire for beautiful clothes, lavish materials, and exquisite colors knew no bounds. For instance, imagine a male human

being sending an order such as the following:

- 1) Could you get me a fine, heavy satin, the color of the enclosed light brown sample, at Ssontag's?
- 2) Ditto for the deep-red?
- 3) Is the enclosed pale pink available in a good quality at 4 to 5 1/2?
- 4) Ditto for the blue, which is to be even lighter, if possible, definitely not darker.
- 5) Has Ssontag enough of the new-red or crimson-

do mean. What I want is the real pink, very deep and fiery."

The ensuing demand, sent March 30, 1867, bears all the earmarks of a precious old dowager preparing for a heavy season:

"Many thanks for the package we received today. You do mention the pink dressing gown. Please let me know when you will send it. I am returning to you the larger pink satin sample; I should like to order 100 yards of this, but it should have a smoother texture, like the green sample; not so twilled, but quite open, which makes for a finer lustre. The color only suits me perfectly. And the price?"

"For the meanwhile, you may send me the rest—20 yards—of the enclosed pale pink; also, if the price is reasonable, the residual 38 yards of the green."

"Of the heavy pink satin, of which you last sent me 12 yards, I could use another 12 yards."

"Please inquire in the draper's shop on Stock-im-Eisen Square (in the 'Silver Wreath') whether they still have some of the very wide, heavy, pink-and-blue satin ribbon which I saw there; it was used for ashes and about a quarter-yard wide. If this can be had, I should like to get some of it. Please see about it."

"We could use more fine, narrow lace (blonde); also more of the half-wide, at 1 l. or 1 1/2 l."

Incidentally, Wagner's favorite color seems to have been pink. What a man! And what a subject for immortalization and for caricature! The persistence with which his works are played shows their priceless human appeal. Yet when they were first produced, they were subjects for incessant satire, such as that of the rapier wit of Oscar Wilde in "The Picture of Dorian Gray." "I like Wagner's music better than any other music. It is so loud that one can talk the whole time without people hearing what one says."

Richard Wagner and the Souvenirs
Translated from Wagner's Original Letters by Sophie Frombaum

Pages: 62

Price: \$1.25

Publisher: Frederick Ungar

AT THE COURT OF KINGS

The eighth in a series of small biographies of great musicians by Opal Wheeler is one on Handel at the court of kings. The most picturesque and certainly the most voluminous monarch of his age, Handel has intrigued the pen of many biographers. The volume has many simplified settings for piano of the master's tunes, and there are original black and white drawings by Mary Greenwood.

"Handel at the Court of Kings" by Opal Wheeler
Pages: 135 plus music pages
Price: \$2.00
Publisher: E. P. Dutton & Co., Inc.

The Etude Music Lover's Bookshelf



Any book here reviewed may be ordered from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman



"THOU'FROU" WAGNER
A cartoon which appeared in "Punch" (The Fleh) in March 1887, lampooning Wagner's extravagant antics.

colored heavy satin in stock, the kind you used to line my white dressing-gown (with the flower design?)

6) Have you any more of the dark yellow which we used to order for my white tablecloths?

P. S. Please do not confuse No. 2 of the deep-red color, with the former velvet shade of pink, which I

BOOKS

"I Always Have a Picture In My Mind"

Music, Imagination, and Pictures

LONG-CONTINUED inquiry among people of all classes assures one that most of them "see things" as they listen to music.

A few admit only a physical reaction to marked rhythms, like foot and finger tapping or swaying of the body. Still fewer are entirely unresponsive to either the physical or imaginative stimulus. But for the great majority it seems to be true that music arouses the imagination and sets free the run of a morning picture film, sometimes short, sometimes long, often not persisting throughout the entire performance of a composition.

When music comes from the composer's hands tagged with a picturesque title—*The Butterfly* of Edvard Grieg, for example—the imagination takes the hint (from the title) and sets out on a picture-making adventure that is both vivid and definite. This is true for most, perhaps for all, programmatic music. When, however, the composer's music bears a formal title, like "Sonata," *Fugue*, *Allegro*, the musician listens for (a) beauty and originality, and (b) for the skillful in-filling of the structural plan. But listeners not trained in music have, with this type of composition known as absolute music, a hard time of it. Yet many admit that once the mind surrenders to the tonal intake, the imagination will wander away into a most unusual terrain.

Now, does the composer intend the listener to see things?

With programmatic titles, such as Henckels' *I Was a Bird*, or that once universal American favorite *Moonlight on the Hudson*, he says: "Here is the general idea. Make your own scenario as the music unfolds before the individual listening faculty."

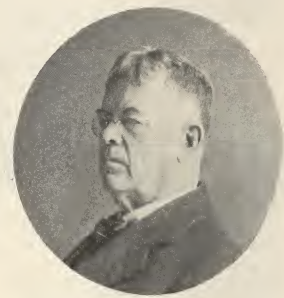
This makes one wonder what happens in the composer's mind as he makes music. In answer to this query is supplied in a most astonishingly clear manner by one of the world's greatest composers, Beethoven, who once made this remarkable statement. Conversing with the English pianist, Charles Neate, one day while walking in the country, Beethoven made this revealing statement:

"I always have a picture in my mind when I am composing and I work according to it."

Each to His Taste

Not less remarkable than this statement is the fact that Beethoven kept the identity of the picture, according to which he worked, a profound secret, for of his many hundreds of instrumental pieces he attached a programmatic title to so few that they are negligible. Of one title that he clung tenaciously to one of his compositions, he was entirely innocent. We refer to the "Moonlight Sonata." It might be that he never heard the title, although it is related that once he smiled in amusement when someone mentioned it as an appropriate name. The story goes that Reislitz, a critic in Vienna, on returning from a vacation trip once told a group of friends that the "C-Sharp Minor Sonata." First however, had him think of a boat moving gently on the waters of Lake Lucerne on a moonlight night. It was at Lake Lucerne that he had taken his vacation.

How many other distinguished composers work or have worked on the mental picture-gallery procedure



DR. THOMAS TAPPER

by Dr. Thomas Tapper

of Beethoven, no one knows. However, the privilege of a composer to work in this manner is equally the privilege of an auditor to listen in the same manner. But this is to be kept in mind: One listens to music most effectively only when the sense of sight is withdrawn. It would be an amusing spectacle, of course, to look upon an audience of some hundreds of people at a symphony concert all while closed eyes, and yet it is only with closed eyes that one can keep the sights and the movements of things and people from intruding upon the listening concentration. Then again, if music is to arouse the imagination and cause it to spin a movie comedy or drama, it cannot brook the competition of anything that detracts from that motive. One cannot listen to the "New World Symphony," for example, adequately and interestedly, and at the same time be mentally concerned with the conversation of two persons near by. However, the percentage of listeners in a large concert audience who can keep the mind free from all else but the tonal experience is small indeed.

To sum it all up thus far: If you see pictures, as Beethoven did, when you listen to music, go to it and enjoy them. If the tone picture alone enthralls you, so much the better. If you are absolutely tone deaf to the whole experience, the program book and the audience and the mechanics sometimes amusement. So no one loses.

A man, fond of music but so unimaginationed that even composers' names are more or less strange to him, remarked, on hearing the C minor Prelude (Book

One, "Well-Tempered Clavier"), that it made him think of a colony of insects running hither and thither. Asked to specify the insects, he replied that he could not see them clearly enough to do that but that the motion was distinct. This shows that he pictured the rhythm.

I once played the Grieg *Butterfly* to an audience of approximately one hundred, with the request that each person write what his imagination pictured. It was amazing how uniform was the response—except for the type of *Butterfly*. Everyone seemed to carry in the subconscious mind a totally different type of winged insect but everyone used the words, or their equivalents: *rise, fall, pose, flutter*. Nearly everyone mentioned *swirl*, and the majority mentioned *flower*.

An infinite number of people have been definitely impressed by the hammer stroke on the anvil on the pluck B in the *Harmonious Blacksmith*. This piece has been a genuine rival to the "Moonlight Sonata" for popular imagery, and it is not a bad picture. Yet the probability is that Haendel never in his life heard of the title.

A distinguished pianist tells us that a man wholly uneducated in music was asked to report on what was suggested to him by the *Fire Motive* from "Die Walküre." He replied: "Sparks flying upward." Asked to characterize from the imaginative reaction the *Grand Motte* from "Siegfried," he replied: "A heavy body, moving slowly."

While the French and Italian composers of the seventeenth and eighteenth centuries wrote rather freely under titles, the German composers, from Bach to the early nineteenth century, handled programmatic titles sparingly. However, the poetry of Burns and of Heine particularly seem to have inspired the programmatic factor (in nature and life motives), not only in poetry but in music as well. One of the composers to respond most fully to this more or less modernistic program was Schumann. He liberally rariot with titles. It is said, by the way, that it was his practice not always to compose to a title but, having composed, to search for an appropriate title. This practice would seem quite logical on the basis that you get your offspring and then find a name for it.

Material Title or Mood Title

With Schumann, titles are objective, either as to actual things and people—as, for example, *Poor Orphan Child*, *Knight of the Hobby Horse*, *Fantasia*, *Esusius*—or they suggest definite feelings, sentiments, impressions; this in titles of mood as, for instance, *Sporting*, *Why*, *Whims*. It depends upon the listener to find the greater degree of satisfaction in his own subconscious mind, as between the material title or the mood title.

Now, while titles of the type used by Schumann were practically unknown before his time, the practice of titling, particularly short compositions, has increased almost alarmingly. For example, one reads today of titles like *Airplane Flight*, or *Auto Race*, or *Canoe Ride*. However, a good word is due titles of this kind, for they are often skillfully constructed to do two things: (1) To appeal to the imagination of the young learner—an extremely (Continued on Page 66)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

ORGAN LITERATURE is still the least known to the general public of any music that is used in this country. This, of course, is true because it is not an easy task to master the works of the great composers. It takes long, hard work over a period of years to acquire a genuine repertoire, and in the past twenty-five years the skill and ability of the average organist have increased immeasurably.

Many comparatively small churches now have young organists who have come from splendid schools of music. Such schools are usually associated with universities where the highest ideals are emphasized in musical education. This is as it should be, for our organ literature would never improve if it were not for the courageous group that is continually striving to give its best.

Granting that we do have these excellent schools in all parts of our country with serious young students attending them, the young organist coming out of these schools has some very definite problems to face. Let us suppose that he will be playing in church, as will no doubt be true. His first temptation, particularly if he is blessed with a good instrument, is to put into use the music he has mastered after many long hours of work in the music school. He has acquired a good repertoire and he is anxious to use it. Herein lies the question that confronts every young person as he goes through the metamorphosis from student to church organist. He is often amazed to find that a great deal of the repertoire he has acquired is not usable in the service of worship. He also finds that the congregation does not listen to his carefully prepared preludes and postludes, but uses these portions of the service to get "settled" and "unsettled," respectively.

Selecting Appropriate Music

The tendency quite naturally would be for the young organist to be discouraged and lose interest. We should be spend so much time and energy in preparing numbers to which no one apparently listens! The average layman has certain ideas as to what he considers "churchly music," the most general one being that the prelude should be of a slow, soft nature just loud enough to cover up the extraneous noises incidental to seating the congregation. This presents an opportunity for the organist to make one of two choices. He can play something so neutral and nebulous in character that it means nothing at all; or he can resort to improvising, an art that requires long, hard study, and certainly should not be indulged in at all by any musician without such preparation.



RIVERSIDE CHURCH

How Much Good Organ Literature Dare I Play In My Church?

by Frederick Kinsley

An effort is made on the part of some churches to correct the foregoing difficulty by announcing in the calendar that silence is requested during the playing of the prelude. When this is done, you may be sure that it has probably taken the organist some time to achieve this result by establishing himself as a good musician. More than likely he started by giving a list of organ recitals at periods when people could listen to the organ without their minds being particularly service in mind. This is sometimes done by presenting a half-hour recital before or after the service. In this way the congregation learns to enjoy many things that it has not previously known, and is very apt to ask for repetitions of some of the new numbers in the church service.

This quite logically brings us to the music of Bach, as no one could discuss church or organ music very long without this reference. You will find that Bach covers the church calendar in his chorale preludes. If you think it is necessary to educate your congregation to the point of enjoying Bach, these chorale preludes are a good beginning. Many of them are familiar to a great number of people, so it might be well to start with the familiar ones and gradually introduce those that are not quite so familiar. As postludes, choose the more familiar fugues and fantasias first, and occasionally introduce the lesser known.

Thus far it may seem that Bach is the only music suitable for the service of worship. Quite to the contrary, every church organist must remember that he is playing to a mixed group whose tastes have been fixed by different standards of musical education. His task is to try to satisfy these various groups, though many times he may have to play some of which he does not personally approve. In this, as in any other line of endeavor, it is a pretty safe policy to stick to the middle of the road. This middle status is reached by combining effectively the extremes found in musical circles today.

Youthful Modernity

Every generation has its modernists who are imbued with a desire to advance music to a point beyond which it has already reached. These are generally the more youthful group who have been touched by modern schooling and who are fired with the desire to do "something different." They become thoroughly familiar with the music of their period and carry that music as a standard throughout life. When these people reach middle age they find themselves faced with a new school that is developing with a new generation, and a great many times they fail to understand this new development.

This group of modernists automatically falls into the second, and perhaps the largest, of the three categories, as it is comprised of musicians who have had a generation of experience and are thoroughly familiar with traditional music, as well as with the writings of their contemporaries.

Members of the third group maintain that only that music which has stood the test of many years should be used in the church, and that which has not been subjected to such a test is not ecclesiastical.

Each To His Own Taste

It is impossible in an article of this nature to try to outline a repertoire of organ music which would include all three of these foregoing phases. However, if you have had a good musical education, your repertoire at the outset of your career should include something from each of these musical eras on which to build. With this as a nucleus you can supplement material of contemporaries, such as many of those of Bach who lived in France, England, and Italy.

For further variation, use standard compositions of the eighteenth and nineteenth centuries. For example, you may supplement the Historical Series edited by Joseph Bonnet with many compositions of other publications analogous to (Continued on Page 66)

"FORWARD MARCH WITH MUSIC"

ORGAN

Tempo, Rhythm, and Phrasing

by Carol M. Pitts

THE PRECEDING ARTICLES in this series have dealt with various phases of choral training involving the acquisition of certain techniques or skills by the singer that he may become musically more proficient.

It is obvious that no conductor can secure a better tone than the individual is capable of producing. Neither can he inspire the singer to color the tone more imaginatively, with deeper feeling or greater musical sensitivity than the singer innately possesses.

In these respects and in many others, the conductor of necessity is always limited by the musical caliber and technical proficiency of his group. But in all those elements which are concerned with tempo, rhythm, phrasing, style and interpretation, he alone is master and he only is responsible for success or failure, artistic or mediocrity. In discussing these most important phases of musicianship, none is more basic or of greater significance than tempo. An incorrect tempo alters the entire meaning of a composition, and one of the primary purposes of a conductor should be the immediate establishment of the tempo needed best to interpret the composer's ideas.

Important Points

The following points all enter into the consideration of tempo. First, what is the meaning of the term; what is the basic tempo of the composition at hand; and how may it be determined? Is a flexible tempo needed, as in *tempo rubato*, and what does that term signify? Are different tempi necessary and how may they be determined? What is meant by *andante*, *allegro*, *tempo*, and so forth, with their variations of *piu mosso*, *meno mosso*, *accelerando*? What is the distinction between *largo*, *grave*, *adagio*, and *andante*? What is the distinction between *ritard*, *ritenuto*, and *rallentando* clear, or all treated similarly? A brief discussion of some of these points may not be amiss.

Tempo

According to "Webster's International Dictionary," "Tempo is the rate of movement, the degree of speed or slowness at which a piece or passage moves. It is indicated by adjectives at the beginning as *largo*, *adagio*, and further qualified by adverbs as *molto*, *meno*, *troppo*, and by references to the metronome."

Most music is now so carefully edited that the adjectives used to indicate tempo are authentic, and with the metronomic indication usually given, the proper rate of movement may be determined. In music of the Classic Period such indications were almost never written in by the composer, although without much attendant data, any composer who had studied his works and knew his intentions. These works have been so excellently edited that the director of today may well be guided by almost any good edition.

With the metronome as a guide, the conductor should be so familiar with metronomic indications that he knows exactly how fast a speed of 60, 92, 120, and so on, is.

Since *andante*, *allegro* and other adjectives are relative terms and cover a considerable variance in tempo, the young conductor in his study of the work should consult the metronome, practice with it as the authority until he has thoroughly established in his beat the various rates of movement needed. If he cannot at

any time establish within very slight deviation any metronomic tempo indicated, he needs further practice. It is time well spent for any young conductor to practice many varieties of beats in many different tempi and then test his accuracy with the metronome.

Few compositions, other than the military march, move with exact, clockwork regularity. In all good editions, tempo variations or alterations usually are carefully indicated and should be considered always as adjustments of the basic tempo and not as changes.

Accelerando, *ritard*, *piu mosso*, *meno mosso*, and so forth, indicate either a quickening or slackening of the basic rate of movement and should always be in proportion to it asebb and flow. Sudden *accelerando* and *ritard* paced too slowly to be in accord with the proper flow of the composition, and the movement of the music are like scars on an otherwise smooth surface.

Rhythm

The term *rhythm* is often used loosely to mean "accent" and "time." Indeed, so commonly is this meaning applied that to many it means merely metrical regularity of time-accents. This is not the true meaning of the term. It is hoped the following will clarify this misconception.

Accent arranges a heterogeneous mass of notes into long and short, in either duple or triple grouping. Time divides them into groups of equal duration.

Take a number of notes of equal length and give an emphasis to every second, third, or fourth note and the music will be said to be in a rhythm of two, three, or four, when what is meant is "time." Herein, if a number of bars or measures are emphasized in the same manner, then the result is "rhythm" in its true meaning.

The choral conductor is greatly aided in determining the rhythm by a study of the text, for if the composition be well written, the rhythm of the music will correspond to the rhythm of the text.

Rhythm is the blood-stream of music, as tempo is its rate of movement. If rhythm is broken, the very life of the composition is gone. Poor rhythm is the most frequent weakness of many conductors. Producing a curious stammer or dead feeling, it impedes movement, what should be a feeling of life and buoyancy often succeeds in sounding only hurried and pushed. This is usually because rhythm has been confused with time or note-spacing rather than with bar-grouping.

Rhythm May Be Irregular

To the uneducated, a rhythm that is not regularly two or four is frequently not understood, and is consequently not appreciated or enjoyed. A grouping of four bars is not necessarily two, and two, it may be three or one, or one and three, and two, it may be three or two, or perhaps three, two, and three. Such rhythms

are, of course, more or less irregular, but frequently occur just as do rhythms of five or seven bars. These groupings may be found in several internal arrangements.

A careful study of text and music will determine the real rhythmic grouping, and a choir can readily analyze a composition for itself, if not too complex. If the conductor will explain the term "rhythm" in its right meaning, analyze a section with them, ask for their opinions of the best rhythmic grouping, and then have them sing the passage in two or three different rhythms, they will readily discover the correct rhythm and become much more sensitive to this most important element of all music, whether instrumental only or associated with a text.

Phrasing

Phrases are short sections of varying length more or less complete in themselves terminated by a cadence of some kind. The intelligibility of music depends upon the interrelationship of these phrases and their connection with each other. They may be likened to grammatical sentences. A sentence of literary discourse contains a subject and a predicate, each with its own modifiers. In like manner a musical sentence contains a musical subject or phrase followed by its answering phrase.

Perhaps no element of music more quickly reveals the cultured musician than beautiful phrasing. Like a broken phrasing is the stamp of musical ignorance.

If the singer gives only values and intervals of notes without the sense of the phrases, he is nothing but a machine, regardless of how accurate he may be.

In good vocal writing, the relationship of music to text is so close that the separation of the two is almost impossible. The division of the text, hence, a study of the text will reveal the proper total grouping. In addition, music published by first-class houses has been so carefully edited that the phrasing is usually indicated.

If it is noted that phrasing is analogous to the punctuation in literary composition, without which a literary discourse is unintelligible, it will readily be seen that a careful study and knowledge of phrasing is essential.

In polyphonic music in which the phrases of the various parts are constantly overlapping and are of varying lengths, and where the development and conclusion of the phrase in one part occurs independently of the other parts, it is particularly essential that the singer and conductor understand clearly the delineation, development, and interdependence of the phrases.

Assets of Artistic Performance

When all phases are simultaneous, and phrases together, broken phrasing, marked by the conductor in proper places, is particularly discernible and exceedingly objectionable. If phrases are too long to be managed on one breath, staggered or relayed breathing can always be used.

Poorly marked or carelessly treated cadences have no place in artistic performance. It should always be borne in mind that these are punctuation points, and that without proper phrasing the music is unintelligible. There is no place for careless or inaccurate phrasing in artistic performance.

The elements discussed, tempo, rhythm, and phrasing, are the very foundation of musicianship through which style and artistic interpretation develop. Tempo is rate of movement and essential to the meaning of the composition.

Rhythm is the life-stream of the music, and correct phrasing is necessary for intelligible composition. If these are well understood and clearly expressed, the evidences of good musicianship are apparent. In correct or erratic tempo, poor rhythm, and broken phrases indicate musical ignorance, no matter how accurate time values and pitch intervals may be. Bearing in mind that these three are the earmarks of large musicianship, we can consider next those larger aspects of style and interpretation.

"We are all prone to attach too much importance to 'personality' instead of artistry. . . . Will striking costumes alone for an inaudible middle C? No, indeed! Let us smile for a tremulous high C? No, indeed!" —Lily Pons

THE ETUDE

Percussion Instruments Need Care!

by William D. Revelli

DRUMS and their parts are deserving of and demand the same care and consideration that are accorded the finest woodwind, brass, and stringed instruments.

Much of the lack of attention given the percussion instruments is probably due to the fact that in most instances the equipment is owned by the school, college, municipal band, or orchestra, and is made available to members of the percussion sections without cost for its use or upkeep.

Since these musicians have no investment in the equipment, they are frequently inconsiderate or negligent in regard to its care and upkeep.

This neglect and indifference of attitude on the part of many school musicians is often responsible for the inferior performances and poor condition of the drum equipment to be found in these organizations.

Some of the most important points to be considered in giving proper care and maintenance to percussion instruments are these:

The Snare Drum

Much argument has been evinced as to whether or not the snare-drum head should be loosened following a parade or concert.

The average professional drummer who is using his instrument several hours each day will do only as much tensioning or loosening as is essential. The important point to consider is that the drum be it it winter or summer, wet or dry, the drum head to loosen or relax, whereas dryness will tighten the heads. Heat or cold usually will not affect the drum heads unless accompanied by dampness or dryness.

If, due to dampness, the head is tightened beyond its normal tension, the heads should be loosened the same number of turns as was used to pull the heads beyond their normal playing tension.

In long periods of dry weather, or if kept in overheated rooms and no moisture provided, the heads should be loosened or breakage will likely occur. When the batter head is not in use and the drum is left outdoors, no special care and usage, the drums will sound more effective and the tone will be consistent if the heads are not loosened except in extreme dry or damp weather.

Tensioning the Snare Drum

This is a phase of drum care that is often overlooked; however, the finest percussionists spend considerable time and give much care to the tensioning of their drums. In tensioning the snare drum, start with the batter side, applying tension to one screw and going clockwise around the drum—not across to the other opposite rod. This is frequently recommended. Give the head approximately a half turn, keeping the head as even as possible. Frequently test the tension of the head with the forefinger as tightening proceeds. When the batter head is up to normal tension, it should give in just a little to the pressure of the forefinger on the center of the head.

Follow the same procedure in tensioning the snare head but do not apply as much tension as in the case of the batter head. Test the head tension with the forefinger, near the center of the head next to the snares. The head should give freely to this pressure. A little more so than in the case of the batter head.

The tonsal quality of the head or snare head should determine the correct tension. Do not tighten the heads to the extent that the tone is "glassy" hard, nor loosen it to the degree that it produces a "soggy" tone. Many drums are ruined because of the constant loosening of the heads. A good axiom to follow is: "Leave the heads at normal tension."

It is not uncommon to hear several qualities of tone in the greater part of a march made in some drum sections of our bands. This is unnecessary and could

easily be corrected by giving due attention to the uniformity of tension of all the drums in the section.

The tension rods should be lubricated at least once a month. When drum heads have been used for such a period of time that their response is lost, the heads should be removed from the drum and soaked in cold water, flesh, hoop, and all; then dried with a damp cloth and placed back on the drum, without tension.

Much of the lack of uniformity of tone quality and pitch to be found in our bands can be attributed to one or more of the following: (1) unevenness of tension; (2) unmatched heads; (3) warped drum shell; (4) uneven batter or snare-head; (5) batter or snare head torn around flesh hoop; (6) hoop binding on shell; (7) dried, damp, or worn head.

Rain covers should be provided the entire percussion section of the marching band. Many fine instruments have been ruined through lack of such equipment. Drums should be kept in a case or zipper bag when not in use.

Snare-Drum Sticks

Snare-drum sticks should match in weight, length, and roundness. The orchestra drum has a light batter head and therefore does not require sticks as heavy as the parade drums, which are deeper and have heavier batter heads. Often we have observed drummers on parade using orchestra drums and drum sticks, producing poorly, yet producing a very small tone of inferior quality. Hickory sticks are preferable for marching purposes, as they are weighty and durable. For indoor purposes, either rosewood or light hickory is recommended.

Bass Drum

The bass drum being larger than the snare, takes more abuse and therefore requires a great deal of attention. All rods should be greased monthly. Once each year both heads should be removed from the shell and the shell and curves cleaned. The edges of the shell should be paraffined about one-half inch from the edge to avoid head-binding.

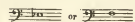
The drum heads should be dampened with a soft cloth by using a circular motion around the heads.

The heads are then placed back on the shell and permitted to dry for approximately forty-eight hours. To tighten the heads of the bass drum, the key or rod-handle should be given one or two half-turns, then the rod opposite should be given the same number of turns; this process is continued until all rods on each head have been properly tensioned. This method of tensioning the rods will help retain the "round" of the drum, as well as establishing a tone of uniform quality and pitch.

Tensioning the Bass Drum

For proper tensioning the batter head should be tightened approximately four times higher than the opposite head. This will eliminate "barks" and will help the drummer control the tones and note values.

The batter head (the side played upon) should be tensioned to a middle low pitch; namely, either



When tuned too high, bass drums will vibrate too quickly and thus make the performance of tones longer than quarters impossible. When tuned too low, the tones are too long in duration, thus making sixteenths, eighths, and quarters impossible.

Separate tension drums can be more easily adjusted to proper pitch levels, and each rod tightens only one area or spot upon one side of the drum. When the bass drummer learns the correct technique for producing proper vibrations he also is learning the amount the bass drum must be tensioned in order to produce those specific vibrations.

Bass Drum Sticks

The appropriate style and type of bass-drum stick is essential to the successful performance of every bass-drummer.

Since the modern bass-drummer is called upon to do much more than merely provide the beat, it is necessary that attention be given to the equipment which will enable him to obtain the desired effects.

Bass-drum sticks are used chiefly to: (a) maintain proper tempo and precision; (b) produce various tonal accentuation, and dynamic effects; (c) produce proper note vibrations.

The most effective and practical bass-drum stick is one that has the middle portion of the head of the wood, with a large head on one end and a smaller head on the other end. This particular stick is most efficient for producing sustained beats of soft quality and for soft, stroke beats.

All concert bass-drum sticks should be the double-head type, since this enables the drummer to produce a roll when necessary; whereas, the stick with but the single lamb's-wool head does not permit this effect. The lamb's-wool beaters that are extra large and have an abundance of wool are not so practical, as they do not permit the drummer to play his beats with the precision that is necessary. The stick used for marching purposes should be made of a superior grade of piano felt over a soft core. One must be careful not to use a stick which is too hard, as it will produce very unmusical tones. If the hard-felt stick is used, it should be played with less force and volume than if using a softer beater.

Tympani

Tympani are subject to atmospheric conditions and must be given every attention. During cold, dry weather, or if kept in a steam-heated room, the heads will become tight and crisp and the tones will be produced. When this occurs it is necessary to stretch the heads. This is done as follows: (1) remove the counterhoop; (2) moisten the head well on both sides; (3) beat the drum in normal operation two or three times at five-minute intervals—the head will thus become soft and loose; (4) replace the head on the kettle and apply tension by means of screws, drawing the counterhoop down about one-half inch evenly all the way around; (5) cover the head (Continued on Page 604)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Moths in the Piano

Several months ago in discussing the care of a piano in the home we suggested that a moth spray be used occasionally, but we are now informed by a piano dealer that some moth sprays leave a sticky residue which might injure the action or cause the felts to become unglued. This dealer suggests that camphor or other moth repellent be placed in the case, and that in addition the piano should be opened and any evidences of moths brushed or blown out. This will be considerable trouble but is much better than having moths eat your hammers and dampers, thus ruining the piano.

(In a conversation with a well-known piano expert we learn that there have been instances where a liquid spray has caused serious damage to the wires and other metal parts of the instrument and to the wrist plank. In one case a piano repairer told cost \$150.00. The same expert tells us the best remedy is to have the piano tuned frequently so that if there is moth trouble it may be immediately detected. Little saucers of di-chloride crystals, which is the repellent recommended by the U. S. Government, may be placed in the piano case and are of especial value where the instrument is to be closed for any unusual length of time.—Editor of THE ETUDE.)

About the Damper Pedal

Q. How conscientious should the student be in observing the editor's directions for the use of the pedal? May one ever use the pedal where there is no indication? Must performers I hear in recital "cheat" in this matter. My own teacher is inclined to wink at the use of the pedal in certain passages. From the student's viewpoint, is the resultant gain in technique from abstention worth the effort required?

—E. E. F.

A. The use of the damper pedal is dictated partly by a general principle, partly by the directions given by the composer when he wants to have a certain effect produced, and partly by the "ears" and taste of the performer himself.

The principle I refer to is that the pedal is to be released when the harmony changes—this, of course, in order to prevent "blurring." But the modern composer, and especially the modern impressionistic composer, often wants precisely a blurred effect; therefore, he disregards the principle and calls for pedaling. This will produce the effect that he wants. Finally, the musician of taste and discrimination uses the pedal at such points and in such a fashion as to produce what he feels is a good musical effect. This is not considered to be "cheating" but merely putting into operation the taste which the pianist has been acquiring in his years of study and experience. As matter of fact, the high-grade artist may actually know a good deal more about the matter than the student who writes I admit that pianists as well as editors often disagree with one another in the matter of pedaling.

Now, how does all this apply to the young student? Well, in general the student had better follow the pedal markings pretty closely. If he feels that using the pedal at a certain place would make the *legato* smoother or the rendition otherwise more effective, let him seek the advice of his teacher or of some other mature musician about it. But let him

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.
Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

not allow himself to fall into the bad habit of using the pedal indiscriminately as so many young pianists do. Most experienced pianists use the pedal too much; at least they use it without sufficient discrimination. The pedal is a highly valuable mechanical device for lifting the dampers from the strings, thus allowing the strings to vibrate freely. But let us not forget that it is also a device for "dampening" all the strings and thus stopping the vibration. The modern automobile needs an accelerator to enable the driver to make it go faster; but it needs just as much details in their performance, making up also parts, and the like. Finally, there is that most important development of all, the injection of instrumental music into "public school music." Originally, all music in the schools consisted of either singing or learning theoretical facts. But more and more in the past twenty-five years it has seemed logical and normal that the school should prefer playing to singing—or at least to have a foundation course in singing by lessons in piano, violin, clarinet, trumpet, and so on. The instrumental music movement has progressed by leaps and bounds, and today we have thousands of fine bands, orchestras, string quartets, and other ensemble groups in high schools all over the country.

About Music in Elementary Schools

Q. I wish to secure information regarding the teaching of music in the elementary schools, especially about the smaller schools and those served by the circuit music teacher plan.—W. W.

A. Music teaching in the elementary schools of the United States has become almost universal except in rural schools and in some parts of the South. It is carried on for the most part by the regular grade teacher, with widely varying amounts of supervision by a music specialist. Many of the older grade teachers had no musical training at all, but today practically all teachers' training institutions require at least some music; therefore grade teachers have been graduated in recent years are much better equipped, so far as music is concerned, than used to be the case. The music supervisor is a much better musician, too, and more and more supervisors are graduates of four-year courses, many of them with master's degrees in addition. Grade teachers are still not as well prepared for teaching music as they used to be, and music supervisors are still not as good musicians as is desirable, but both are better than were a generation ago, so I can at least report progress.

In very recent years the increase in musical instruction in the South has been notable, and as more money becomes available for educational purposes, there will be more and more music teaching. This is one of the reasons why many music people should be both proud and indignant because of the refusal of our National Congress last fall to pass the bill which would have given financial aid to thousands of schools so that they might have had better educational facilities, including more music teaching. This

No question will be answered in THE ETUDE unless accompanied by full name and address in the request. Only initials or pseudonyms given will be published.

would have applied to rural schools also, and it is the children in the rural districts and those in certain southern States who will suffer most from the narrow-mindedness and shortsightedness of our legislators. (Remember this failure at the next Congress the next time you vote for a congressman!)

So far as music in rural schools is concerned, two things have been happening in the past fifteen or twenty years. In the first place, one-room schools are being consolidated, and in another generation the isolated one-room school will have disappeared. In general, the consolidated school with several hundred pupils ought better educational facilities, than the isolated one-room school; therefore, some movement toward consolidation has considerably improved the music situation, and in many rural areas the music instruction is fully equal to that in cities. In the second place, there is a fairly definite movement toward the organization of rural education by counties, each county having a superintendent who has charge of all schools in the county. This has helped the music situation also, and quite a number of counties have county supervisors of music, sometimes with specialists in band and orchestra.

tra, piano class work, and the like, these teachers covering the entire county, including any one-room schools that may remain.

So far as the actual instruction in music is concerned, it is fairly uniform in the elementary schools of the entire country—at least it is becoming so. First of all there is singing, and in general the singing experience is considered to be the core of the entire musical experience. In many schools, sight singing has occupied the center stage, but that situation is gradually changing for the better, so that in more and more schools, learning to read vocal music is considered merely one of a number of important items—so far as music education in general is concerned.

In the second place, there is the listening lesson, and here the improved phonograph, together with the availability and reduced price of first records, have combined to cause "music appreciation"—as listening lessons are often called—to become the entire lump of music education, making the music hour a happy, deeply satisfying experience, and stimulating a great many children to love music deeply and permanently.

In the third place, there is to be found more and more "creative work"—an attempt to encourage children to express themselves in terms of inventing melodies, suggesting tempos and other expressions, growing stronger or weaker. Anyone can develop the dominant powers of memorizing. It is all largely a matter of properly directing our efforts.

Discipline and Development

There are, as a matter of fact, no "bad" and no "good" natural memories. All memory work is a matter of personal discipline and development. Of course, there are those who, through some bad practice, acquire "bad" memories, in that they actually seem to be unable to remember things that are familiar to them. The human mind is such that it can remember best the things that it understands—things that "make sense." It would be absurd to ask the average person to remember a series of Chinese sentences without knowing the meaning of the words. Therefore, we memorize more readily music that we understand. If we try to memorize pieces that are above our technical ability and understanding, we must not expect immediate accomplishment.

We learn more quickly those things in which we are most interested. Watch the average boy who unconsciously memorizes an immense amount of information about baseball. He knows the names of the players, their records, batting averages, and all sorts of things, largely because he wants to know about them. The same fan memorizes the names of scores of actresses and actresses and is able to give their genealogies, their whims, their attire, their marriages, and their divorces. Much of this information is composed of transient episodes of no permanent significance, interest, and interest only, is the basis of his remarkable memory of these trifling bits of celluloid gossip. Therefore, memory experts know that musical interest of a very intense type is the foundation stone of all good musical memories.

A musical memory can be purely auditory; that is, one which remembers, above all, the sounds themselves—tone, pitch, tone-color, and so forth. It can be visual; one which remembers the appearance of the musical on the left-hand page, or that a page is turned at a certain measure which contains certain notes, or, and nervous reactions. This latter is the kind of memory that enables us to recall the motions required to play a certain work, or the fingering of a difficult passage, perhaps long after we have forgotten everything else connected with the piece. The mind rapidly becomes a habit, an automatic physio-mechanical process, break your wrist watch and lay it up for repairs at the jeweler's, you will find that for days you automatically look at your wrist for the time, although no watch is there.

OCTOBER, 1944

THE ETUDE

Creating a Draggable Musical Memory

by Andor Foldes

Well-Known Hungarian Piano Virtuoso

Andor Foldes was born in Budapest in 1913. His musical studies were done under the eminent virtuoso, Erno Dohnanyi, of the Royal Hungarian List Akademie. After tours in Austria, France, Holland, Sweden, Italy, England, and Finland, he concertized in America. His repertoire of classic and modern music is very extensive. He has made it a point to include American works on all of his programs in our country, and many American composers, including Cowell, LeRoy Robertson, and Siegmeyer have dedicated works to him.—Editor's Note.

Some of us may have fine mechanical memories, while our auditory and visual senses do not function well. Again, we may belong primarily to the visual type, but at the same time have an auditory or mechanical inclination. The best condition, of course, is when all three types of memory have an equal share, with perhaps a somewhat greater percentage of the most important, the auditory type.

What we want to remember, or to put it differently—what we do not want to forget—are the little black dots on white paper. But we do not want to remember those little dots as dots. What we want to remember are the musical sounds which those little dots symbolize. They might also represent a tune we want to sing after having heard it in the movie, in the ballroom, or in school. What we actually want to remember is the sound of these notes—the tune, the accompaniment, the figuration, and the thousand and one things which, combined in our minds, finally make up that wonderful unforgettable piece of a sonata of Beethoven's, a fugue of Bach's, or an étude of Chopin's.

Understand the Language

These notes are part of a language, a musical language, which we have to learn, just as we learn French or Latin in school. We might have been able to learn a short poem in French just to recite it once for our teacher at a special occasion, but it will not stick in our minds unless we know what it means. Similarly, in music, we have to know what a sonata, a fugue, or an étude is, before we can learn it successfully from memory. We must temporarily identify ourselves with the composer, the Brahms, the Mozart, the Schubert, and others, while we learn what they said. Just as in learning a poem of Longfellow's or Byron's, it will be much more difficult for us, perhaps nearly impossible, to learn it by heart, should we fail to understand



what the poem is about.

Translated into musical language, this means that we must be well acquainted with rhythm, tempo, and the general musical structure of the work before we can commit it to memory. But that is not enough. We have an adequate knowledge of the musical forms, but a sufficient knowledge of the composer's life might help also in memorizing his works, even if that may sound strange on first hearing. There are various schools of actually learning "by heart." Some say that we should first learn the piece quite well on the instrument, before we begin to memorize. Others, such as the famous German piano pedagogue, George Leimer (Dieskau), advise "once the teacher of Walter Gieseking had learned a piece by heart, entirely without the help of an instrument. Through such a method we are compelled to listen with our inner ears. We have to imagine the sound of the music and commit it to memory that way. Such a method can be employed only in cases where the student is well advanced in the technique of the instrument, to the extent that he will be able to play the piece after having memorized it away from the instrument. It presupposes a very comprehensive technical equipment."

In my opinion the two methods should be combined. At the beginning, at least in the first four or five years of study, we must learn on the instrument whether we wish to or not. In our first memorizing attempts we must begin with small and easy pieces, then move on successively to more difficult ones and learn them without first playing them on the instrument.


Today I use this system of learning chiefly for refreshing older works of my own repertoire, and especially on long train rides I like to "read" and "play through" the Brahms, the Mozart, the Schubert, and others, while we learn what they said. Just as in learning a poem of Longfellow's or Byron's, it will be much more difficult for us, perhaps nearly impossible, to learn it by heart, should we fail to understand

"FORWARD MARCH WITH MUSIC"

A black and white portrait of John Locke, an English philosopher, with a long white wig and a dark coat, resting his chin on his hand.A portrait of a man with a high forehead, wearing a wig and a dark coat with a white cravat. He is looking slightly to the left. The portrait is framed by a dark border.

Musical Fathers and Sons


by Paul Nettl



A portrait of a young man, likely a member of the French nobility, dressed in a military-style uniform. He is wearing a dark coat with a high collar and a white cravat. The portrait is rendered in a classical style, possibly a painting or engraving.

A black and white portrait of a young man with light-colored hair, wearing a dark suit jacket, a white shirt, and a light-colored bow tie. He is looking slightly to the left of the camera with a neutral expression. The background is a mottled, dark grey.

A black and white portrait of a man with long, wavy, light-colored hair. He is wearing a dark coat with a highly decorative, patterned collar. The portrait is set against a dark background.

A black and white portrait of a man with dark hair and a mustache, wearing a dark suit jacket, a white shirt, and a dark bow tie. He is looking slightly to the left of the camera.

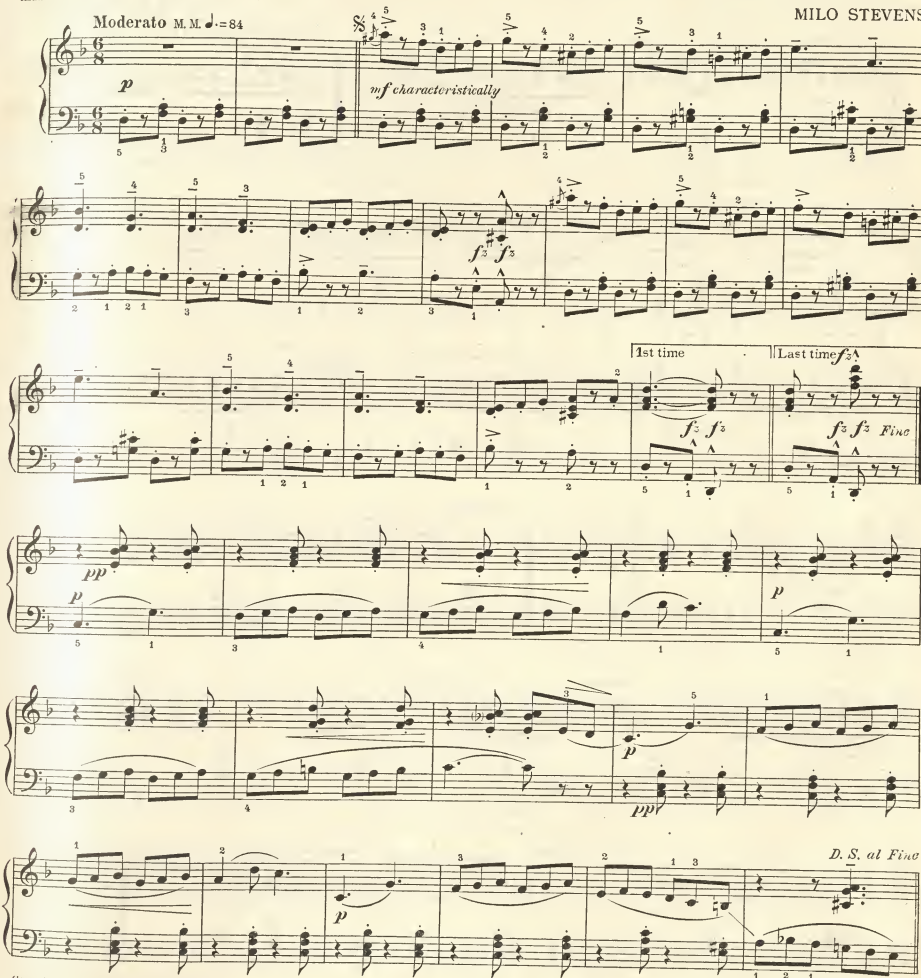
JOHANN STRAUSS THE ELDER

"FORWARD MARCH WITH MUSIC"

DANCE OF THE SKELETONS

MILO STEVENS

Moderato M. M. ♩ = 84



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LEAVES IN THE WIND

A well-chosen title for a very breezy little piece, which may be easily memorized and will be found useful to teachers. The composer is a Canadian teacher and choirmaster. Grade 4.

PERCY W. MacDONALD

Lento

Vivace e leggiero M. M. $\text{♩} = 72$

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THE KNUDE

Tempo I

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ROMANCE

The object in this lovely composition is to bring out the melody on the middle staff and keep the accompaniment background uniformly subdued. Note the accompanying melody in the left hand running one-third below, like a duet, and indicated by the notes with stems upturned. Schumann wrote this in 1839, when he was courting Clara Wieck, and just before 1840, known as his great lyric year, as it was then that he wrote most of his famous songs. Grade 7.

R. SCHUMANN, Op. 28, No. 2

Einfach (Semplice) M. M. ♩ = 100

* After the right hand has struck the A, the left hand will take it (without again striking) and observe the hold.

SOUVENIR OF OLD VIENNA

Here is the genius of Strauss, Millocker, Zeller, Gené, Von Suppe, Lehar, and Stolz, as seen through the mind of Dr. Francesco De Leone, American of Italian ancestry, and indicating his great versatility. Play the right hand as though it were being bowed upon a violin, and you may catch that evasive Viennese spirit of the Prater and Kobenzel and Grinzling of the magic city on the Danube. Grade 5.

Alla Viennese M.M. $\text{♩} = 58$

FRANCESCO DE LEONE

p *grazioso e con rubato rit.* *rit.* *mf* *rit.* *a tempo* *a tempo* *a tempo* *a tempo*

p *rit.* *rit.* *rit.* *p*

a tempo *a tempo* *a tempo* *a tempo*

rit. *rit.* *espress.* *allarg.* *stentato*

To Coda *Gaily* *rit.* *dim.* *mf rit.* *mp*

a tempo *rit.* *mf*

cresc. ed accel. *ten.* *rit. molto* *ten.* *leggiere* *acc.* *Scherzo* *a tempo* *acc.*

dim. *allarg.* *ten.* *rit. molto* *ten.* *p* *acc.* *stent. un poco*

dim. *ten. ten.* *p* *grazioso* *a tempo* *p dolce* *p* *p*

p *espress.* *cresc.*

f *p dolce* *p* *p*

stent. *cresc.* *rit.* *calando* *dolce* *D. Cal.*

CODA

HE LEADETH ME

William B. Bradbury (1816-1868) was a pupil of Lowell Mason. He later studied with Moscheles and Böhmé in Leipzig. He never wrote momentous larger works, but his hymns have been much beloved. He later became a piano manufacturer, and at one time his instruments were in wide use. This piano arrangement of *He Leadeth Me* is one of many by Clarence Kohlmann and is to be found in a collection much used in churches. Grade 3½.

WILLIAM B. BRADBURY
Trans. by Clarence Kohlmann
Con spirito

Moderato

Molto risoluto

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Più mosso

Molto brillante

Molto energico

Largamente

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FLICKERING CANDLES

Quasi caprice M.M. $\text{♩} = 52$

HAROLD LOCKE

sempre con grazia

a tempo

poco rit.

cresc.

rit.

Fine

mf a tempo

rit.

D. S.

THE JUGGLER

CARL WILHELM KERN, Op. 192, No. 6

This is one of the best of the quasi-étude pieces by Dr. Kern. It should be played with the same precise detail you would give to, let us say, any piece from Schumann's "Album für die Jugend". The form is so definite that it lends itself to quick memorizing. Grade 3.

Andante (♩ = 60)

p

cresc.

mf

cresc.

Meno mosso

pp

Recitativo

p accel. e cresc.

a tempo

Tranquillo

pp

rit.

rit. molto

*D.C.**

CODA

Tempo I (♩ = 60)

subito

lunga

Presto

Applause

* From here go back to the beginning and play to ♩, then play Coda.

SHOW ME THE WAY

A PRAYER

H. ALEXANDER MATTHEWS

Slowly without dragging

A -
 bove all sel-fish aims, A-bove all pet-ty pleas-ures, A-bove be-lit-ting gains, Or
 un-fair meas-ures, Show me the way, Show me the way.
 A-bove all vain re-pin-ing or fool-ish dreams, Out of my own de-
 fin-ing, Out of the thing that seems, Show me the way.
 p *colla voce* *dim.* *rit.*

Out of the lone-ly night Where un-real ghosts ap-pear, In-to the ra-diant light,
 In-to the ra-diant light Where there's no fear, Show me the way. To
 keep the path of right, To shun the wrong, To find the strength to fight, To
 sing my song, To find the strength to fight, To sing my
 song, Show me the way, Show me the way.
p *calmato* *slentando* *pp*

Edited by F. E. Hahn

ASE'S DEATH

Andante doloroso M.M. $\text{♩} = 50$

from "PEER GYNT"

EDVARD GRIEG

VIOLIN

PIANO

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THE ETUDE

Sw. Sallcional S; Viola S; & Tremolo
Gt. Sallcional S; & St. Flute S

MORNING PRAYER

Andante M.M. $\text{♩} = 72$

ORGAN

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PETER I. TCHAIKOWSKY
Arr. by Paul Tonner

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DANCE OF THE LITTLE WOODEN SHOES

SECONDO

ELLA KETTERER

Allegretto M.M. $\text{♩} = 160$

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Frederick W. Faber

FAITH OF OUR FATHERS

SECONDO

HENRY F. HEMY
Arr. by Ada Richter

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THE ETUDE

DANCE OF THE LITTLE WOODEN SHOES

PRIMO

ELLA KETTERER

Allegretto M.M. $\text{♩} = 160$

Frederick W. Faber

FAITH OF OUR FATHERS

PRIMO

HENRY F. HEMY
Arr. by Ada Richter

OCTOBER 1944

593

WHO'S AFRAID?

WILLIAM SCHER

Grade 2.

Moderato misteroso (♩=144)

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THE ATUDR

COME TRIP ALONG

H.P. HOPKINS

Grade 1.

Allegretto M.M. ♩=104

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GIPSY RONDO

F. J. HAYDN

Arr. by Ruth Bampton

Grade 2.

In a lively tempo M.M. ♩=126

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FINALE, FROM RHAPSODIE HONGROISE, NO. 6

With lesson by Dr. Guy Maier on opposite page.

FRANZ LISZT

(♩ = 96 - 112)

The Technic of the Month

Conducted by *Guy Maier*

Finale, from Rhapsodie Hongroise, No. 6

by Franz Liszt

PRACTICING the last page of Liszt's *Sixth Rhapsody* serves two purposes: (1) the student is presented with one of the best octave etudes in piano literature; and (2) mastering this page before tackling the rest of the piece puts the student well on his way to playing the whole difficult last part of the *Rhapsody* with confidence and brilliance.

At the outset this finale should be memorized and played slowly, hands separately, without looking at the keyboard. Be sure to accomplish this with all last motion ruthlessly eliminated. The left-hand "skip-flips" must be negotiated with the utmost ease and accuracy (don't peek, even once!) with hands flipping effortlessly over the key tops. There must be no change in technical approach when the octave scale passages appear (Measure 9). Hold hand high and close in on the keyboard; play with the maximum of finger stroke and the minimum of wrist and forearm movement. Always use the fourth finger on the black keys to insure smoothness, to reduce in-and-out movement, and to encourage "finger" articulation versus the wrist and forearm snatch, stroke, or whack, so long and so falsely advocated by octave methods.

All this applies, of course, to the right hand also, which must be forever on its guard against those futile up-and-down movements which exhaust the pianist and make the acquiring of a rapid, brilliant octave technique virtually impossible for most students.

After thorough single-handed practice, work at both hands together very slowly (no looking at keyboard!), quite *forte*, with fingers played in key contact whenever possible.

In Measures 15 to 18 the names of the notes which come in the first and last sixteenths of each measure must be thoroughly memorized. These groups of four sixteenths must be practiced hands singly and together in rapid impulses, thus:

Ex. 1

otherwise this passage will forever trip you up. Other impulse groups for fast practice, hands alone and together, may be effectively worked out in the pattern shown as Ex. 2.

Ex. 2

Combine these impulses as usual. After you have mastered this page, of course you will learn to play the whole *Rhapsody*! The only obstacle in the way is the cruel endurance race which the last half dozen pages exact from your mechanism. Cheer up! Anyone with ordinarily good octaves can "wow" his hearers with this exciting piece if he is willing to tailor the cloth of this last section to his own fit—that is, to cut it to suit himself. Therefore, for youthful students and apprehensive "octavites" I suggest drastic extensions as follows: Counting from the first measure of the *Allegro* section of the *Rhapsody*, play through Measure 42; cut the next eight measures; starting at Measure 51, play through Measure 71; cut from Measure 72 through Measure 102; beginning at Measure 103, play to the end of the *Rhapsody*.

For young students and for pianists with less than virtuoso equipment, I further recommend that the first pages of the *Rhapsody* be cut out also. In other words, don't begin the piece with the *D-flat* (*Tempo Giusto*) and *C-sharp* major (*Presto*) pages, but start right out with the *Andante* section.

Ex. 3

Play with rich, deep color; simplify the long cadenza on the next page if you wish; then proceed to the *Allegro* and cut as above.

Such a streamlined, capsule version, packing a formal punch, creating a brilliant, dashing effect, makes an ideal end-of-the-program number or contest piece.

Wife begins at 40

(A story in three parts)



"From the time I married, I had a great desire to learn to play music. I saw how much it adds to a home. But I never could find time to study till the children were older and all in school. Then I was determined to learn.

"My music dealer assured me it's never too late... that he has seen more and more adult beginners in recent years. Then he made a suggestion that was all I needed: he showed me the Hammond Organ and said that there was a way to play rich, satisfying music easily. I played a few notes... the tones were glorious and full and spine-tingly!

"So here I am now, not much more than a beginner, and playing music that is truly lovely... more beautiful than I had dreamed of. My Hammond Organ is so enticing and so ever-interesting that it keeps leading me on to bigger things. Playing and practicing are my pet hobby!"

* * *

The moral of the story is: If you have music inside you that begs for expression, get acquainted with the Hammond Organ. In thousands of homes and apartments it's making music a richer experience for thousands of families. You can't buy one

now because we are engaged solely in war work. But you may wish to join the many families who are planning for a Hammond Organ after the war. Hear and try the Hammond Organ now... most dealers have reserved one for this purpose.



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How Much Good Organ Literature Dare I Play in My Church?

(Continued from Page 569)

those used by Mr. Bonnet.

Contemporary music should be added from time to time; otherwise the efforts of new composers would never appear on our program. New composers deserve encouragement, and if their work is ever to be recognized and brought to the attention of the public, the church organist is the one who can be most helpful. Due to war conditions, music of most foreign

composers is denied us, so start to develop your own initiative in selecting what is good in American music. Do not wait until these compositions are recognized by other organists. Quite often a perfect gem is found in a number by a comparatively unknown composer. Nearly every well-known publisher has on his mailing list the majority of organists throughout the United States to whom

he sends notices of new organ compositions. When you receive such information make an earnest effort to become acquainted with it. From personal experience I find that this has been most helpful in adding to my repertoire of American music.


In closing may I remind you that we started to talk about preludes, postludes, and offertories, and that in selecting music for the church service we must always remember that we are dealing with personalities in the church, and not a concert-hall audience. You will find it quite imperative at times to play some of the standard compositions that "everybody knows," though, as I have mentioned before, you yourself may not be interested in them. Perform such selections with as much serious thought as you would give something more stimu-

lating. A mediocre performance will not make your congregation feel that belongs in the worship service. Many of the standard compositions requested by the congregation are nostalgic and to many members bring back memories that are distinctly helpful in establishing a worshipful atmosphere. If someone expresses approval of your rendition of such a number, do not be scornful of his approbation; accept it and try again to please.

Also, never be satisfied with your repertoire. Do not give up your desire to improve the musical standards of your congregation, but step softly.

"Art is of all times and all lands."

—Chambliss



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ORGAN AND CHORD QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in letters to all friends and advertisers, we can express no opinion as to the relative qualities of various organs.

by H. P. Hopkins

appear many times in the Century catalogue. Each time you see this name you may be sure that it is a new masterpiece of organ building, and put across its pedagogic purpose in a way that all children like. The list contains a few of the Hopkins pieces in Century Edition... like all Century pieces, they are 15¢ a copy.

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- 5753 An Old Irish Dance, C.C. (Musette Tenor)
- 5754 Little Irish Ball, C.C. (Musette Tenor)
- 5755 An Old Irish Dance, C.C. (Musette Tenor)
- 5756 An Old Irish Dance, C.C. (Musette Tenor)
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A. The stopped Diapason is constructed, generally, of wood, but we have known of a few of metal. Your specification for "Organ Stops" by Audley—A covered labial stop of 8 ft. pitch in the manual divisions, and of 16 ft. pitch in the Pedal organ. The English name, though time honored, is neither correct nor descriptive. It is a stop that resembles a true Diapason in form or tonality. The stop belongs to the unimitative flutes, and is equipped with a stopper. For details of construction see "Bourdon" in the Audley book, "Organ Stops." We suggest that

you consult the Rudolph Wuritzer Co., North Adams, Mass., for information about Jesse Crawford, and the specification of their organ on which he made records.

Q. I recently purchased a reed organ with one manual, and with wind supplied by foot treadles. At present I am having a great deal of difficulty with the reeds, many of them being out of tune, and a number of them sounding as soon as the pumping process begins; that is, sounding without any stops being drawn. What can I do to correct these difficulties? Would it be possible to change the wind supply mechanism so that wind would be supplied by electric motor instead of treadles?—E. J. G.

A. The reeds of the instrument may be dirty, which would interfere with their pitch—they might need oil and eventually go "dead." Our advice would be to get an organ mechanic to correct these faults, but if you prefer doing it yourself, remove the tremolo and take out the reeds with reed "picks," which is probably installed in the organ, clean reeds and put them back. If they are sharp, hammer them to straighten them, and if flat, file the open end to sharpen them. We recommend, however, that you have an organ mechanic to give the instrument the necessary attention. We know of no reason why a blower would be substituted for foot treadles to supply the power, and suggest that you consult the Blower Company located in your State, whose name we are sending you.

by Ada Richter

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Junior Etude

Edited by

ELIZABETH A. GEST

A Surprise for Alice

(Playlet)

by Paul Fouquet

CHARACTERS: Alice (a music student); Mozart; Maria Anna Mozart (his sister, also called Nannerl); Bach; Beethoven; Mendelssohn; Fanny Mendelssohn (his sister).

SCENE: Interior with piano, a large screen, chairs. (All but Alice enter and seat themselves.)

MOZART: Alice will be here any moment now to begin her practicing. BEETHOVEN: Yes, you can depend on that. Alice never misses her practice.

NANNERL: That is why she plays so well.

MENDLSOHN: I'm glad we decided to give her this surprise, because she really deserves it.

FANNY (to Mendelssohn): I always remember how well she played your *Spinning Song* at the last recital.

BACH: And I love to hear her play my polyphonic music. So many pupils play it carelessly and it is so painful for me to hear it!

MOZART: Alice is coming now. Let us all stand behind this screen. (Alice enters and goes to piano. Mozart comes forward.)

MOZART: How do you do, Alice. I am Wolfgang Amadeus Mozart and I have come with some of your old records to visit you.

ALICE: Oh, Oh! How thrilling! Do you really mean it? (The others come from behind the screen and Mozart presents them to Alice.)

MOZART: This is my sister, Nannerl (Alice returns her curtsy.) This is Felix Mendelssohn, and this is my sister, Fanny. This is Ludwig von Beethoven. (Alice returns their bows individually.) And this is the great Johann Sebastian Bach.

(Bach bows with much dignity.)

ALICE: This is simply wonderful. Just imagine! All my favorite composers! How did it happen?

MENDLSOHN: You practice so faithfully and thoughtfully every day that we thought you deserved a reward, so we decided to come and visit you. Now that we are here, what would you like us to do?

ALICE: Play the piano, of course.

his own compositions, after which there is a moment's silence.)

ALICE: I could listen to music like that forever.

FANNY: Indeed we all could. And now I think it would be wonderful if the great Bach would play for us. My brother actually worships his music, don't you, Felix?

MENDLSOHN: All true musicians feel thus about the music of Bach.

BACH: Thank you, thank you. But I am not deserving of such high praise. I merely compose as best I can and I'm sure it could be better.

(Goes to piano and plays one of his own polyphonic compositions.)

BEETHOVEN: There is so much we can all learn from your music, Herr Johann.

ALICE: I shall try so hard to make your compositions sound more and more like your playing of them.

MENDLSOHN: You play them very well yourself, considering your age.

ALICE: Oh, thank you, sir. I like your "Songs Without Words" so much and I often wondered how you thought of such lovely titles for them.

MENDLSOHN: As a matter of fact, many of those titles were suggested to me by Stephen Heller. You know, of course, who he was?

ALICE: Yes, sir, certainly, because I have studied many of his pieces.

My teacher says he was called the "children's Chopin."

NANNERL: Fanny, you are like me—we each had a very famous brother. You must be able to play your brother's music exceptionally well, so we hope you will play one of the "Songs Without Words" for us.

FANNY: I will be glad to. (Plays one.)

ALICE: (to Mendelssohn): I am sure no other composer ever wrote such fairy-like music as you have. Some of your compositions sound just like elves and pixies. Please play one of them.

MENDLSOHN: I'm glad you like them. (Plays one of his gayer compositions.)

BACH: And now, little girl, we have all played for you; we would like to ask you to play for us.

ALICE: (To Beethoven): Will you play for me, please?

(Beethoven nods gravely and seats himself at piano and plays one of

ALL: Yes, Alice, please play for us!

ALICE: I have never played before such a distinguished audience. I am very much honored but I do not play very well yet, you know.

MOZART: (bowing): Miss Alice, allow me to escort you to the piano. (Alice plays a brilliant piece, not by any of the composers present, bringing the recital to a close.)

ALL: Yes, you play very well. Thank you. But we must be leaving now; otherwise you will lose your practice time.

ALICE: I do hate to see you go. Please come again.

ALL: Yes, we will.

MENDLSOHN: In the meantime, keep up your practice and you will be a good player.

(Exit all but Alice, who turns slowly towards piano.)

ALICE: From now on I'm going to practice twice as much and twice as well. Then when they come again, maybe they can be proud of the way I play their music.

(Curtain.)

Junior Oper Outline No. 36

French Opera Composers

a—Three outstanding French composers of opera born in the nineteenth century are Gounod, Bizet,

and Massenet. Name a well-known opera by each.

b—What city was the center of French opera?

c—Massenet, while a student at the Paris Conservatoire, received the famous "Prix de Rome." What advantage does this prize bring to the winner?

d—What is meant by intonation?

e—Into what classifications is the human voice divided?

f—Suspension is the term used in harmony when a tone in a chord progression is delayed, and it does not take its place in the new chord until after the other tones have done so. Play the suspension pattern herewith in at least four major and four minor keys.

Program

There are many arias from the above composers' operas arranged for piano solo. Also listen to good recordings of them sung by well-known opera singers as this will give a better idea of the music than the piano arrangements can possibly do.

(N.B. The next Outline will appear in the December issue.)

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays or for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age, and class in which you enter on upper left corner of your

paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia (1), Pa., by the 22nd of October. Results of contest will appear in January. Subject for this month's essay, "Playing duets."

I begin this Junior Etude very much and have been a winner in the Junior Etude Contest. My sister plays the piano, too, and one brother is going to get guitar and the other wants a music organ. My sister and I look at the new pieces and then the puzzle, and then you a kodak picture of my sister and me.

From your friend,
Barbara Massey (Age 13),
North Carolina.

Elisabeth and Lillian Todd

Red Cross Afghans

Not many squares were received for the Junior Etude Red Cross Afghans during the hot weather. Perhaps it was too hot to get them ready, but now that cooler weather is here, remember our military hospitals need the afghans more than ever. Make your knitted squares four and one-half inches; make your woolen-wool squares six inches. Squares have recently been received from Gladys M. Stein, Angela Morrison, Hilda Schuler, Elsa Sonebright.

Letter Box

(Send answers to letter care of Junior Etude)

Dear Junior Etude:

I begin this Junior Etude very much and have been a winner in the Junior Etude Contest. My sister plays the piano, too, and one brother is going to get guitar and the other wants a music organ. My sister and I look at the new pieces and then the puzzle, and then you a kodak picture of my sister and me.

From your friend,
Barbara Massey (Age 13),
North Carolina.

Elisabeth and Lillian Todd

Music Is Fun

(Prize Winner in Class A)

"It's off to work we go." Yes, going to play a two-hour music class is going to work, but it is fun, because it is music. I have played two-hour concerts almost every Sunday for two summers. I work eight hours each day but before and after work I "tune" a few scales on my corset. It is fun to do it, it is relaxation for body and soul. It is hard to say who gets the most fun from music, the performer or the listener. The performer has the fun and satisfaction of giving enjoyment to the audience, plus the fun of creating musical tones which fit together to produce music. The listener can relax and have the fun of musical tones rippling his emotions. Young and old enjoy well as the flowing music of the symphony. Music, of any mood, of any origin, gives fun to the performer and the listener and must give fun to the war-stricken people.

Carl Curry (Age 15), Pennsylvania.

Prize Winner in Class B for Essay Patricia Dvorski (Age 12), New York.

Prize Winner in Class C for Essay Gloria Mortimer (Age 11), Idaho.

Honorable Mention for July

Essay:

Phyllis Prepper, Anne Beasley, Amy Kambala, Jackie Sherman, Marilyn DeWitt, Grace Eppenbach, Mary Carolyn Hawk, Sonya Gloria Goldstein, Eugene Waldman, Patricia Ann Myers, Emily Clark, Shirley Smith, Dale Baird, Shirley Ann Menzies, Mary Helen Tate, Frances Mincif, Edith Vennet, Doris Greenwood, Rae Lester, Ora Lukany, Joyce Robins, Anita Leonard, George McMurtre, Ann Busby, Leona Taylor.

Honorable Mention for July

Instrument Spelling Puzzle

by Stella M. Hadden

Take the first letter of an instrument having keyboard and pipes; plus the second letter of an instrument played with sticks; plus the third letter of a small, high-pitched flute; plus the first letter of a brass wind instrument; plus the last letter of a brass instrument used for giving military signals; plus the third letter of a large, low-toned woodwind instrument; plus the first letter of a large, deep-toned brass instrument; plus the third letter of a string instrument played with the fingers but without a keyboard; plus the second letter of a Scotch wind instrument. Find a group of instruments playing together.

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"FORWARD MARCH WITH MUSIC"

The Compleat Musical Home

(Continued from Page 559)

room, the kitchen, the library, but if possible every home should have a master instrument of an advanced type, if only to take advantage of the new word of musical opportunity which this age is offering us.

In selecting a fine radio-phonograph, the ear of the carefully trained musician and the established reputation of the manufacturer for a superior product, are buying tests one should observe. It is odd how a man, who, when he is about to buy an automobile will always seek the advice of an automotive expert, may, when he buys a piano or a radio receiver or a record reproducer, do no more than talk it over with his neighbor, his druggist, or even his barber. The cultivated musical judgment of the musician is a far safer guide. It is impossible to make a cheap instrument that will have endurance, selectivity, and sensitivity in its tonal values. Bargains may be dangerous.

Don't expect to buy a Waltham, an Elgin, a Hamilton, or a fine Swiss watch for the cost of a cigar-store watch. I bought a radio chassis at the Century of Progress in Chicago in 1933 which seemingly has as fine a tone quality as the best I have received in my home. I own a Closmoude, one of my sea-faring great-grandfathers brought from Hong Kong where it was made three centuries ago. Its value increases yearly. It always pays to get the best at the start.

Thousands of homemakers are putting aside funds for the Day of Victory when the makers of new models will permit them to secure what they may desire. It is none too early to make plans for your future music room and to arrange to save for those things which will make possible the fulfillment of your dream for that room. After talks with far-seeing friends, some of them architects of high standing, I find that many have also resolved to add to their music room plans not only television, but a screen for home movies and for talking pictures which many will demand. These distinctive additions to the educational, artistic, and entertainment life of the family group, plus a well stocked library of records and books, will tend to make the home of tomorrow a citadel of joy and progress.

Going back to my childhood musical experiences, my mother used to say jokingly: "A piano is no better than the tuner who takes care of it." In justice to your instruments, a fine piano should be tuned and regulated at least three times a year. The cost of the upkeeping of a fine piano is only nominal compared with that of an automobile, but the average man who thinks nothing of large garage bills, talks at the piano repairman's bill for ten or twenty dollars a year. The intricacy of fine modern radio-phonographs is almost beyond belief. The wiring, the tubes, and the various parts are put together with the most exacting scientific precision.

There is, in addition to the radio-phonograph, a whole range of electric and electronic instruments, including the Hammond Organ, the Orgatron, the Novachord, the electrically amplified guitar, and the Solovox, all of which are bringing new delight to musical homes.

Cabinets for the preservation of master

records are important. The dealer stores records standing upon edge in especially designed albums. The most economical way of storing sheet music is in a file like a modern letter-file, insuring better accessibility, space economy, and protection. Music books, especially dictionaries, encyclopedias, and special technical works on subjects in which you are interested are "musts" as soon as you can afford them.

In planning a music room, decide upon a harmonious style of decoration in advance. The days when the furnishings of a room were so incongruous that each piece seemed to be fighting every other piece in a free-for-all battle, are happily passing. Make your music room a place of pride in which you, your family, and your friends may ascend to new planes of musical joy and inspiration.

Music American Dough-boys Hear in India

(Continued from Page 607)

which is reminiscent of a bagpipe. To many the pungi will also be the most enticing instrument in India, for it is different from any musical instrument that may be purchased in bazaars. It is not for sale as are the drums, flutes, and sarangis, but remains the immortal instrument sacred to the snake-charmers—once heard never forgotten.

Before leaving the subject of popular Indian instruments, let me say that we must not fall to mention the hour-glass drum that announces the approach of the animal trainer with his bear or monkey. He also is a vagabond and makes his meager living bearing the land putting on at fresco shows for a few annas. It is not much of a show that our boys will see, but no doubt they will feel so sorry for the wretched bear and pathetic monkey that they will be moved to toss a coin or so to the low-caste creature who whines for "buck-sheesh" for his reward—when one's chief desire is to liberate the animals and enchain the man.

We mention in passing the sword-dances of the Afghans at their own Mohammedan festivals of the Feast of the New Moon and other religious occasions. The Parsi on Bombay-Side has his fire-dance, symbolizing the Sun as the fire of life. The Tibetan has his devil-dance at Buddhist festivals, and the Assamese has his primitive dances of war, love, hunger, and time. If our men could wander over the broad face of India they would find many interesting and varied types of music and dancing which are an inseparable part of all East Indian religions. All dances are based on the symbolism of old religions, whether of Aristocratic, Buddhist, Moslem, or Hindu faith. Perilous the task of the student who diluterate (multitudes) population in outlying districts will not even know that the Second World War is in the process of completion, or that their own motherland has been drawn into it. But the great fighting castes of India now in active service for the Allies will know full well.

The most magnificent and loyal fighting man in India today is the Sikh, of the warrior caste of traditional fighters. The religion of this caste is a sort of Brahmanism form of Hinduism with "modern" innovations and was founded by Nanak about 1500. The word Sikh

itself means a disciple or follower. As a body the Sikhs—tall, bearded, handsome men disciplined to war, brave in battle—have been faithful to the British raj and are now fighting with the Allies on various fronts.

The next important fighting men of India are the Gurkhas, fierce warriors and hill-folk, as a rule short and stocky with Mongolian features. They are Hindus, yet as far apart in disposition from the peaceful Bengali Hindus as the poles. The Gurkhas, though trained to discipline and methods of the British in the use of modern arms, are apt in heat of battle to cast aside their guns and draw out their kukris—sharp, curved knives—and return to their old-time style of fighting, for they are past masters with the knife. The favorite chant-like song of Gurkhas and hill-people in work or war is very simple.

The Music of the Spheres

(Continued from Page 555)

Vincenzo Galilei, luteist and composer. Young Galileo originally was expected to become a musician. In fact, scientists, engineers, mathematicians, and scientists have been extraordinarily fine musicians.

There seems to be an unusual bond between science and music. The composer, Camille Saint-Saëns, for instance, was an able and enthusiastic amateur astronomer. Sir James Hopwood Jeans (1877-), one of the greatest of modern astronomers and philosophers, has been so much interested in music that he saw fit to write a valuable volume, "Science and Music" (1934) on these two closely allied subjects. Albert Einstein, whose mathematical computations have excited the imaginations of astronomers everywhere and have opened new vistas for them, is, as is generally known, a violinist of almost virtuoso ability. One of the most unusual examples of the musician-astronomer is that of Sir William Herschel, who until his thirty-third year was a professional musician. In an article in "Musical Opinion," of London, Stanley Baylis gives some very interesting material relative to the musical youth of the distinguished astronomer and discoverer of the planet, Uranus.

Born at Hanover, November 15, 1738, six years after the birth of Haydn, Herschel received his early training from his father, a bandsman in the Hanoverian Army. He entered the service as an obolst, when he was but thirteen years of age. Hanover and England were associated politically, and Herschel's regiment was ordered to the "Tight Little Isle" in 1756, on a visit, English life made a deep impression upon Herschel, and a year later he deserted his Hanoverian regiment and returned to England, stating that "nobody seemed to mind whether the musicians were present or absent."

Later he obtained an official discharge and established himself in London as a performer, teacher, and copyist. Next we find him in Yorkshire, conducting a band for the Earl of Darlington. The band, alas, consisted of two hautboys (oboes) and two French horns. The lack of instruments, however, did not deter Herschel from writing military music for this organization. Mr. Baylis writes: "A provincial musician in those days had to spend a considerable time on horseback. Fifty miles a day over the

moors in all weathers, was nothing out of the ordinary, and one of the letters to Herschel's brother describes his being caught in a severe thunderstorm. The engagements at country houses were not solely teaching ones, but were for private concerts as well. On one occasion he was gratified because the Duke of York played the 'cello with him."



SIR WILLIAM HERSCHEL

For a time Herschel directed the public concerts at Leeds. He was an excellent violinist and a fine organist. At Bath he played in the Octagon Chapel. His musical earnings ran as high as four hundred pounds a year, a sum possibly equaling between two and three thousand dollars present-day values.

Gustav Theodore Holst (1874-1934), eminent English composer, in what many consider his greatest masterpiece, the symphonic suite of seven tone poems for large orchestra and voice, "The Planets," memorializes the music of the spheres. This inspiring work should be heard more frequently.

If the moon can visibly affect the tides of the vast oceans, what might not the heavenly bodies do for musical inspiration in Man!

The World of Music

(Continued from Page 553)

London and studied with his mother and at the Royal Academy of Music. Prior to becoming conductor of the Promenade Concerts, he served as musical director for various opera companies. He was also conductor of some of the leading festival choruses.

LEO SCHULZ, who until his retirement in 1929 had been first violoncellist of the New York Philharmonic-Symphony Society Orchestra for thirty-eight years, died on August 12 at La Graciosa, California. He was seventy-nine. Mr. Schulz was born in Posen, Poland, and studied piano as a child. At nine he toured Germany and Poland as a pianist. At thirteen he began violoncello study at Berlin. He held the solo violoncello position in several of the major orchestras of Europe and came to the United States in 1889.



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Alfredo ANTONINI



Howard BARLOW



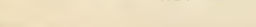
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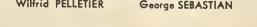
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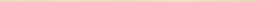
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One of a series of events in the lives of immortal composers, painted for the Magnavox collection by Walter Richards

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To overcome this situation, the famous partners came to the United States and staged an "Authorized Version." With Sir Arthur Sullivan conducting the orchestra, and William

Gilbert, directing the performance, the official *Pinafore* received an ovation from music lovers of old New York.

Although no more perfect artistic partnership has ever existed, no love was lost between its two members. Gilbert, a bluff typical Englishman with a sarcastic tongue and domineering personality, was a continual trial to the dark, Oriental-looking composer noted for his gentle charm and ingratiating manner.

Moreover, each felt that he was lowering his standards by associating himself with light opera. Each considered himself capable of writing or composing works of far greater importance. Yet while their serious efforts

have been largely forgotten, *Pinafore*, *The Pirates of Penzance* and *The Mikado* will probably be played and sung as long as the English language is spoken on this earth.

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